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Anouilh in America

THE plays of Jean Anouilh, regarded by both his compatriots and his fellow-Europeans as France's foremost living dramatist, have been comparatively unsuccessful in the United States. A consideration of the viewpoints of some of New York's more perceptive drama critics may serve to suggest some of the reasons for M. Anouilh's lack of success with American audiences.

Anouilh made his debut on Broadway in 1946 with the Lewis Galantiere adaptation of the wartime hit *Antigone*, and a rather disappointing debut it was. To Howard Barnes the play was "tenuous," "remote," "dramatically inarticulate," and "more interesting than satisfying," and to Lewis Nichols it was an "empty" work populated by "characters who are not quite living human beings." *Antigone* lasted for only ten weeks.

Cry of the Peacock, an adaptation by Cecil Robson of *Ardèle*, opened on April 11, 1950 and, in the words of Wolcott Gibbs, "... displaying a rather surprising vitality, ... ran for two performances." This comment typifies the attitude of most of the critics. John Chapman (after noting the phonic resemblance between the author's name and *ennui*) said it was "dreary and heavy-handed," while even the usually benevolent Brooks Atkinson mused "... it is hard to understand why *Cry of the Peacock* is so bad" and "... why the total impression is so inept and muddled." Harold Clurman, writing from Paris some weeks after the debacle, expressed no surprise at *Ardèle's* fate: it is, he said, "... too ... French to be exportable." Revived eight years later as *Ardele* in a new English version by Lucienne Hill, the play fared better. Walter Kerr stated, "It is more comment than dramatization, more public pronouncement than personal explanation," but appended the observation that it "... has its own bizarre interest." Charles McHarry called it "grim fare." Atkinson, though, had changed his mind: "'Ardele' is a

vigorous, original play. . . . It is comic, too, in a blistering manner."

In November of 1950, Christopher Fry's adaptation of *L'Invitation au château*, entitled *Ring Round the Moon*, opened to what are customarily referred to as "mixed notices." Chapman confessed himself "befuddled," but Barnes, although admitting that the whole thing did not quite come off, found it "a lovely and delectable theatrical trifle," "an exquisite, well-spoken and frequently provocative farce," with "fluency" and "splendor." Atkinson was more analytical than lyrical; the final paragraph of his review seems worth quoting: "... 'Ring Round the Moon' gives an impression of being enervated at the source as though M. Anouilh were writing it with his finger-tips. It seems to derive from something close to boredom in his own mind, as though he did not really care much about what he is doing. . . . There is something incomplete about this beguiling charade. Perhaps M. Anouilh only half believes it." *Ring Round the Moon* closed after sixty-nine performances, a run which constitutes relative failure on the New York stage.

Despite the discouraging results of these previous efforts, angels rushed in the following year to back another Anouilh work, *Legend of Lovers*, adapted by Kitty Black from *Point de départ*. The reception which this play met can be described only as savage. Chapman conceded that it had moments of "exciting fantasy" and "philosophical intensity," but added that these moments were "small fragments of a long, slow evening"; he summarized it as "cheerless." His was the kindest comment. Walter Kerr wrote that the theme was "depressing" and the characters "bleak" and "unbelievable." Atkinson took off his velvet glove long enough to observe that "... some of *Legend of Lovers* sounds like Schnitzler with the schmalz left out . . ." and "although fifty million Frenchmen can't be wrong, one of them can be terribly pretentious." The heaviest barrage, however, came from

Gibbs. He noted that several of the characters argue that it is better to be dead than alive, a point of view, he said, "... with which at the final curtain I found myself in enthusiastic agreement." He concluded: "*Legend of Lovers* is reported to have had a very gratifying success in Paris and London. I can think of no rational explanation for this astonishing divergence in taste." The play closed within three weeks and, revived in 1959, lasted about as long. Then, although Atkinson was disposed to handle it somewhat more gently, he still considered it "something three steps removed in time, space, and literature." Judith Crist complained that it was nothing more than "a wordy, drab and humorless philosophical mishmash about love and death."

Anouilh had to wait two years to be presented again in New York, this time by Louis Kronenberger's adaptation of *Colombe*, which, once again, was received either unenthusiastically or unfavorably. Chapman remarked that the "mild sex comedy" had "some gay and witty scenes." Kerr felt "no genuine emotional interest" in this "more bitter than bittersweet concoction," and to Gibbs it seemed "broad, familiar, interminable, and curiously lacking in both wit and charm."

The first critical success scored by an Anouilh play came in an off-Broadway production, when *Thieves' Carnival*, the Lucienne Hill adaptation of *Le Bal des voleurs*, opened at the Cherry Lane theater in 1955. Gibbs, although he felt the play to be "occasionally over-elfin" and "not really distinguished literary invention," nevertheless called it "witty and charming," "diverting and civilized." Kerr characterized it as "a fragile bit of meaningful spoofing" with "a steady inner glow" and said that he had found it "immensely entertaining." Atkinson, highly enthused, came up with such phrases as "a perfect off-Broadway piece," "a gay, ironic exercise in craftsmanship," "airy, agile, and hard-headed," "original, impertinent and civilized."

Anouilh's first run of any length on Broadway came with the Lillian Hellman adaptation of *L'Alouette*, which starred Julie Harris. Even in looking at this play, however, some of the critics were reluctant to praise Anouilh and gave most of the credit to the adapter. Among those who felt this way was Eric Bentley; he called the

original "the least imaginative" of the author's plays. Atkinson, evidently familiar with the Christopher Fry version of the same work, which he labelled "no more than an intellectual attitude," wrote that Miss Hellman's adaptation "... has solid strength in the theatre." Kerr's criticism is possibly the most interesting of all in this respect. Granting that "... the essential vision of the piece ... is no doubt Anouilh's," he continued: "It has remained for a woman dramatist to give us the first really tough-minded Joan of Arc. Lillian Hellman is, of course, only the adapter of Jean Anouilh's 'The Lark.' But that 'only' may be misleading. I have a strong suspicion that a great deal of the biting briskness, the cleaver-sharp determination, the haughty and hard-headed candor of this Joan comes from the pen of the lady. . . ."

Undoubtedly Anouilh's most popular play in the United States is the one which next appeared, the Lucienne Hill adaptation of *La Valse des toréadors*. Forced to close after four months on Broadway through the illness of Ralph Richardson, it played successfully on tour with Melvyn Douglas for almost half a year, returned to New York for a brief stay, and the following year was revived for a long run off Broadway. Chapman found it "delightful," "a superior piece of theatre in all departments—gracefully and wittily written," while for Kerr it was "brilliant" and "immensely entertaining" and for Arthur Gelb "a bouillabaisse" with "its ingredients stewed to heady perfection." Yet there was at least one dissenting voice, even in the midst of all this acclaim. John Gassner reminded his readers that the Hill version differed quite radically in spirit from the original and cautioned: "Our belated discovery of Anouilh should not encourage us to overestimate a talent that will always be precarious and will always require the pyrotechnic skill of a harlequin to conceal its aridity."

In *Time Remembered*, the Patricia Moyes treatment of *Léocadia*, M. Anouilh was fortunate in having a fine cast headed by Helen Hayes and Susan Strasberg. The cast was warmly praised by the reviewers, and reviews of the play itself were favorable, with reservations. Every critic appears to have considered it a slight and fragile vehicle, but most would probably have agreed with Kerr's summary.

"The mood is mellow, the colors are . . . gay, and the wit is wonderfully gentle."

Time Remembered marked the French dramatist's last critical vote of confidence in New York. In 1959 *The Fighting Cock*, adapted by Lucienne Hill from *L'Hurluberlu*, found favor with Atkinson, who thought it "brilliant," but not with his colleagues. Both Kerr and Chapman called it lacking in point, and Kenneth Tynan was moved to write this general criticism of Anouilh's later work: "At his best . . . M. Anouilh is a matchless theatrical conjurer. . . . Beyond question, his imaginative powers are astonishing. Lately, however, he seems to have embraced the idea that imagination is synonymous with intellect, and therein lies his error. M. Anouilh is not, and could never be, a true intellectual."

The Miriam John translation, *Jeannette*, of the play *Roméo et Jeannette*, was very badly received indeed. It lasted for only four performances and was ignored by many of the critics. Of the few reviews that did appear, Atkinson's was representative; he posed a rhetorical question that revealed his attitude: "For if the theatre gets duller than life, why should a man and his consort leave home after dinner?"

With the Hill translation of *Becket*, Anouilh met what by this time had become the customary reception. Howard Taubman wrote that the play contains both "felicities of phrase" and "effective scenes," and went on, "Out of his imagination M. Anouilh has reconstructed a vision of a stirring epoch in history. But . . . he has not captured its human essence." Tynan, on the other hand, saw virtually nothing valuable in *Becket*; his verdict was that it is "a minor play" and its author "a second-rater."

Anouilh's record in New York, then, is hardly a very impressive one for a playwright so highly esteemed in Paris, Berlin, and London. Clearly, certain of the characteristics of the usual Anouilh play appeal to neither the critics nor the playgoing public on this side of the Atlantic.

The first of these characteristics is the artist's intensely cerebral approach to his subject-matter. Many criticisms reveal a disappointment

that he has not shown greater sympathy for his characters or tried to arouse more emotional interest in his audience. The popularity of the glorified soap opera like *Look Homeward, Angel* or *The Miracle Worker* shows just how far the Anouilh style of detached intellectualizing is from the contemporary Broadway stage.

Hand in hand with this markedly mental approach goes a realism utterly devoid of illusion: there are no sacred cows in M. Anouilh's pasture. Conditioned by an exposure to the American drama of the last twenty years (*Harvey* and *The Iceman Cometh* immediately spring to mind), American audiences seem to be made uneasy in the face of this attitude and tend to want to dismiss it as symbolic of European postwar decadence.

Finally, there is sex, a subject on which Anouilh is graphic, explicit, earthy, and hence quite shocking over here. A good deal of the success of Miss Hill's version of *Waltz of the Toreadors* doubtless results from her having toned down some of the passages which might have given offense on our stage. Compare, for instance, this speech from the French with her rendering of it:

Où étais-tu en ce moment dans ta tête? Avec quelle femme? Sur quel divan . . . ou bien dans quelle cuisine troussant Dieu sait quel souillon qui lave par terre à quatre pattes? Tu es entré sur tes grosses pantoufles comme un gros chat, tu l'as prise par derrière; tu lui mords la nuque . . . ! Et elle n'a même pas lâché sa serpillière cette guenon! Dans l'odeur de l'eau de Javel! Par terre, comme des bêtes!

Where were you just now in your head? With what woman? in which kitchen tumbling Heaven knows what drab that scrubs away there on all fours? And you creep up on her, like a great tomcat.

Obviously Miss Hill has avoided reproducing the clinician's touch of the author.

To summarize, it may be said that, although the sexuality, the realism, and the intellectualism are not the sole reasons, they seem at least to be very significant ones for Anouilh's tepid reception in America.

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El Concepto del Espacio en la Literatura

NO SE desarrollan las ciencias, las artes, la literatura solas, en este andar conjunto de la labor creadora. Unas y otras se acompañan, influyen y determinan, como las corrientes de un mismo y prolongado mar. Y si las ideas de unos pocos hombres han provocado radicales transformaciones sociales o ciertos descubrimientos conducidos a un arte y literatura diferenciados, más cerebrales, ¿no es acertado suponer que así como la física ha actuado sobre la filosofía y en especial la Metafísica, a su vez lo filosófico obre en lo literario? Proust revolucionó, a base de las teorías de Bergson, el concepto clásico, cronológico del tiempo; Voltaire tomó para "Candide" la doctrina monadológica de Leibniz; Paul Bourget hizo la crítica de las corrientes filosóficas de fines del siglo pasado en "El Discípulo". Ahora bien, ¿se aplica esta recia amalgama de literatura y filosofía al espacio? ¿Seguimos hoy considerándolo un escenario, un ambiente para el movimiento de los personajes? ¿Algo que solamente es fondo, y que como tal se desenvuelve fuera de nosotros?

Lo que las ciencias físicas nos dicen ahora, no ha sido todavía adoptado radicalmente en la literatura. Si Proust, Joyce y Kafka han hecho ya la modificación del enfoque tradicional del tiempo y han dado al espacio, sobre todo el primero, una mayor movilidad, algo de simultaneidad, todavía no han llegado a asociarlo con el tiempo, a dar una validez plena al espacio-tiempo, la gran novedad de la teoría científica de la relatividad.

Los novelistas, los dramaturgos han perforado el espacio en más de una dirección. Sin embargo, en ese intento suyo por aprisionarlo, aún lo han dejado inmóvil, como simple telón, o lo han convertido en agente directo de nuestras acciones. En la tragedia griega triunfó el hombre el espacio real: los héroes y los dioses poblaban la escena; lo cotidiano e intrascendente era rechazado. La Edad Media encontró el "drama de movimiento" mediante la sucesión de actos; el Renacimiento consideró mejor dar una im-

presión de unidad; los escritores manieristas se prendieron del detalle y dieron realce, especialmente, a lo secundario; en Cervantes y Shakespeare se produce ya, definitivamente, la lucha trágica -el Quijote carga un caudal amargo del espacio real frente al espacio ideal; la novela picaresca situó a sus personajes en los "bajos fondos," mientras que la heroica los llevó a países exóticos y apartados; en la novela social, como en el drama burgués, el medio ambiente se consideró decisivo para la actuación del hombre en la vida, tan trascendente que la responsabilidad o culpabilidad podían a causa de su influjo ser discutidas; el Romanticismo unió más íntimamente al lector con sus criaturas, al extremo de que uno y otras cohabitaban un mismo espacio: el creado por el escritor; en la novela psicológica el espacio se trasladó al mundo íntimo, personalísimo de los personajes, por lo que se la llamó una "auténtica historia espiritual"; la dramática y novelística naturalistas captaron la realidad sin velos, acentuando las tonalidades pardas, deslucidas, sombrías; el Esteticismo en su desapego grande por la naturaleza inventó "los paraísos artificiales," que no eran sino espacios imaginativos; el Surrealismo halló en el tiempo un espacio más, tan importante como el propio hombre, como la vida.

Si bien ha habido variaciones de uno a otro escritor, de una a otra tendencia, el espacio ha sido tratado clásicamente. Aun la novela psicológica, tan preñada de los problemas del alma, no ha logrado desprenderse de los escenarios y ambientes. Se situaron así los argumentos, las tesis, en torno a una habitación, una casa, un pueblo, el campo, un continente, la estratosfera y hasta el mundo posterior a la muerte. Balzac utiliza especialmente a París -no a todo París, sino a la parte que le interesa-; Thomas Mann, en "La Montaña Mágica," se prende de un sanatorio; Verne viaja a los espacios interastrales; Cervantes toma los campos de la Mancha e imaginativamente crea el mundo de los gigan-

tes; Pérez Galdós se aprovecha de los lugares históricos que describe casi fotográficamente; Faulkner y Tennessee Williams recorren la geografía sureña, la más personal, de Estados Unidos. Y en la literatura latinoamericana, la muy nuestra, la increíblemente rica en color y dinámica: "La Vorágine," con la selva de la ciudad, de los hombres y de la naturaleza; "Doña Bárbara," que ve en el llano un alma de mujer, misteriosa, indómita, abrasadora; "El Señor Presidente," de Asturias; y "El Muelle" de Alfredo Pareja, con los pies hundidos en el pantano espiritual de las ciudades; "Las Lanzas Coloradas" de Uslar Pietri, en el oleaje verde y amarillo de los llanos venezolanos y en los años de Independencia; "El Mundo es ancho y ajeno," muy arriba, en las cumbres andinas y "Don Segundo Sombra," muy al ras, en la pampa argentina, con los gauchos, a campo abierto.

Pero el espacio en la literatura, en la novela principalmente, no es solamente eso; hay que entender como tal esa presión, esa imposición que el autor ejerce en el lector obligándolo a emigrar, a situarse en el lugar por él señalado. Cuando esto sucede nos sentimos aprisionados dentro de un círculo hermético del cual no podemos salir; no estamos aquí sino allá en un mundo que ha superado el nuestro, al extremo de que, al dar fin a la lectura de una gran novela, nos parece que emergemos de otra existencia.

No es otro el secreto de la poderosa atracción de "Los Hermanos Karamasov," "El Proceso," "Rojo y Negro," "Resurrección," y aun la novela detectivesca. Algo que en lenguaje común, podría resumirse en este orden: "Usted se me queda aquí, conmigo y ve lo que sucede." Muchas veces, y por el contrario, cuando el autor no sabe mantener este hermetismo, el embrujo se rompe; la lectura se nos torna entonces ajena, extraña e incompleta. Ortega y Gasset en su "Estética de la Razón Vital" afirma, a causa de esto, que "sólo es novelista quien posee el don de olvidar él, y de rechazo, hacernos olvidar a nosotros, la realidad que deja fuera de la novela."

Sin embargo, ¿es suficiente esta concepción y aplicación del espacio? ¿Nos basta con que se hayan forjado escenarios y encerrado en sus límites? Desde que Proust y luego Joyce alteraron el concepto tiempo, a base de lo psico-

lógico, del hombre que por encima de relojes y calendarios lo estira y encoge, haciéndolo intervenir directamente en su vivir, ya no podemos satisfacernos con un espacio inmóvil, imaginativo o de realidad externa. Porque hay uno psicológico, del cual no podemos prescindir. ¿Acaso en el anhelo intenso, no nos trasladamos al futuro y señalamos ahí, en cuerpo y alma, lo que pretendemos realizar, paso a paso, punto por punto, hasta con la concurrencia de otras personas? El hombre que espera con fe una lotería, ya vive las consecuencias de ella: viaja a París, se moviliza, se adueña de otros centros. El que odia, ha dejado de comer, de dormir: se nutre de su pasión, que lo lleva en todo instante al sitio en donde se encuentra el objeto de su odio. Aun detras del condicional "si" se alzan en seguida una serie de realidades, dentro de las cuales actuamos casi físicamente: si yo fuera a Londres, si lograra este éxito, si tuviera dinero . . . Todo esto es espacio psicológico, ocupado por lo irreal, que se vuelve real. No se trata de una cuestión meramente imaginativa; es algo mucho más hondo, más decisivo. Los budistas han llegado a afirmar, por esta captación, que "los deseos se realizan, son comienzo de realidad."

El espacio, pues, se nos transforma interiormente en igual forma que el tiempo: de la misma manera como una hora puede parecernos interminable, si padecemos; así mismo el espacio que ocupa un tigre, al momento de atacarnos, lo veremos desmesurado; a tiempo que las distancias interestelares caben en nuestra mente, a pesar de su tamaño de millones de kilómetros. El niño ve a su padre gigante, y no es gigante; para el que va en automóvil, no tienen tamaño, ni siquiera existencia, las arenas del camino, los charcos diminutos, las piedrecillas de la ruta.

No se nos presentan independientes el espacio y tiempo psicológicos; unidos obran en nuestro vivir, alterando la realidad cotidiana, volviéndola en extremo elástica y "relativa." Aquel que padece la obsesión de una mujer, ha perdido su espacio-tiempo: se le van las horas no donde está él, sino donde se encuentra ella; se dice, por eso, que parece un autómatas. Un combatiente, que debe tomar una fortaleza, se halla por anticipado en esa fortaleza, en cumplimiento de un espacio-tiempo que no son los estrictamente realistas. Un avaro que atesora en su casa, tiene

los ojos, las manos, su ser físico, junto a ese caudal, en todo instante; da lo mismo, por tanto, que se encuentre en un lugar o en otro; su existencia discurre en un solo sitio. El que viaja a un negocio importante, queda disminuído, casi anulado físicamente en el avión, pues está con todo su cuerpo y alma en el objetivo que persigue. Perdemos la presencia en un punto y la llevamos a otro, y esto modifica radicalmente nuestra vida en esos momentos. Al obrar en función de futuro se nos desquicia el presente, nos desarraigamos: no sabemos realmente qué es presente y qué es futuro. El muerto sigue ocupando su espacio en el lecho en donde agonizó, a veces por largo lapso. El incendio es mucho más grande para el dueño de

un almacén que para los espectadores, y va más rápido en el tiempo: obra ahí el espacio-tiempo.

El hombre, por tanto, sufre desplazamientos, traslados, transportes, en su espacio, en lo que él entiende por espacio en donde desarrolla su vivir. Su verdadera residencia está muchas veces en la zona de su recuerdo, de sus ensueños, de su deber, de su ambición. A la literatura moderna le corresponde captar esta nueva modalidad de la física, que no es otra cosa que una realidad mayor, una penetración más profunda en la existencia humana. Hay que esperarla, hay que desearla.

CARLOS M. TERÁN

Michigan State University

* * *

Cornish

A course in Cornish will be taught for the first time at the Catholic University of America this year, the only university in the country to offer the language. Part of the value of the language is said to lie in being able to read the original early texts of 15th century religious plays. The course will be offered for graduate students and will be taught by Dr. Robert T.

Meyer, chairman of the Department of Celtic and Comparative Philology, who has recently returned from teaching Celtic languages at Oxford University. He holds the oldest endowed chair of Gaelic Languages and Literatures in this country, established in 1896. The only other U. S. university teaching Gaelic is Harvard.

* * *

Fifteenth University of Kentucky Foreign Language Conference

The University of Kentucky will sponsor its fifteenth annual Foreign Language Conference in Lexington on April 26-28, 1962, according to the directors, Norman H. Binger and T. C. Walker. The theme of this year's meeting will be "Foreign Languages in National Defense."

Papers on the teaching and the literatures of most of the important modern foreign lan-

guages will be presented. Teachers and scholars desiring to read a paper at this Conference are requested to write one of the directors immediately; deadline for acceptance of papers is January 1, 1962.

Last year's Conference drew approximately 900 registrants from thirty-nine states and fifteen foreign countries.

* * *

*The Teaching of Russian in the United States**

IN ORDER to understand the teaching of any particular subject in the United States one must be aware of the decentralized nature of the American educational system. Local control is perhaps the most distinguishing feature of American educational institutions. Though there may be support from the individual states and, recently, from the federal government, the local school boards determine all policies, including course offerings, in elementary and secondary schools; similarly, in both privately endowed colleges and universities and in those supported by the individual states, control is vested in the faculties and the governing bodies of the individual institutions. Except for the military academies, we have no federally controlled institutions of higher education. Hence when a subject such as Russian is introduced into the curriculum of secondary schools, colleges, and universities, it is the result of locally felt need and desirability, rather than any fiat from the national government. Thus from its origins the teaching of Russian in American high schools and colleges and universities has been the result of need felt in individual institutions on the local level.

Americans have been very much interested in the giants of Russian literature, including especially Turgenev, Tolstoy, and Dostoevsky, and later Chekhov, for upwards of a century. Several of them have exerted considerable influence upon some of our best writers, and the influence, especially of Dostoevsky and Chekhov, is still very much alive. Nevertheless, the teaching of Russian in American colleges began in Harvard University only in the 1890's. During the early years of the twentieth century the number of colleges and universities offering Russian increased extremely slowly, and at the outbreak of World War II the number was still only approximately ten. Since World War II, the number of colleges and universities offering Russian has been expanding. By 1949, the number had increased to approxi-

mately 270. During the last years of Stalin's rule and the most exacerbated period of recent Soviet-American relations, the number decreased. By the fall of 1956, a total of 173 colleges and universities offered Russian. Since that time, the number has again been on the increase, and during the school year of 1959-60, some 425 colleges and universities offered Russian. In 1960-61 the number was 593.

As the teaching of Russian increased in colleges and universities, so also did the number of institutions offering substantial programs of several years of instruction in the Russian language, plus instruction in Russian literature and culture. A considerable number of colleges established departments of Slavic, or of Russian, Language and Literature. Students have been able in various institutions to concentrate in Russian language and literature on the undergraduate level. At the same time, more and more programs have been given on the graduate level, leading to the degree of master of arts, and now ten different universities offer the doctoral degree in Slavic languages and literatures, with Russian understandably the central Slavic language in most Slavic programs. Far fewer students still elect to take Russian in the United States than the most popular western European languages—Spanish, French, and German—but now Russian follows immediately behind them in number of students, with approximately the same number of students as Latin, and more than any other modern foreign language. In individual cases, such as at Pennsylvania State University last year, Russian has proved more popular than any other foreign language.

Another special development in America since World War II has been that of the so-called language and area programs. Many American educators came to the realization

* This paper was broadcast in Russian over the Voice of America on September 9, 1961.

that too much of the concentration in our courses in the social sciences fields had been on Western Europe and America. Language and area programs, providing for a multi-disciplinary approach to the study of an entire geographic area, have developed with regard to several areas, especially Latin America, the Soviet Union, Eastern Europe, the Middle East, the Far East, and Africa. The most popular of these language and area fields has been the Russian one. Scholars dealing with these areas have first been given the task of mastering the language, and then of mastering the primary sources and scholarly works on them. American research in the Russian area, as is shown by recent bibliographies of the Russian and East European studies, has been steadily increasing in quantity and quality. The cultural exchange program has made it possible for some of these advanced graduate students and established scholars to visit the Soviet Union and do research in Soviet universities and libraries.

The achievements of Russian scientists in various fields of the natural sciences have also brought about interest which has resulted in more study of Russian. The number of American natural scientists in various fields who know Russian and who keep up with Russian published research in them has been continually increasing, though it is still deficient in terms of need.

Even more recent is the development of the study of Russian in the American secondary school. The earliest American secondary schools to offer Russian were in Portland, Oregon, in 1944, as a result of the heightened interest in Russian matters during World War II. During the post-War period, the number of secondary schools offering Russian at first grew extremely slowly. As recently as the fall of 1957, there were only ten private and public secondary schools offering Russian in the entire country—the same number as that of colleges and universities offering Russian before World War II. In September 1957—before the *sputniks*—the American Association of Teachers of Slavic and East European Languages established a Committee for the Promotion of the Teaching of Russian in the American Secondary School. By the usual standards of change in the United States, the growth and development of the

teaching of Russian in the American secondary school has been phenomenal since 1957. By the fall of 1958, the number of schools offering Russian had increased to 140, by the spring of 1959 to 313, and during 1959–60 a total of 450 secondary schools were offering instruction in Russian. Today the number of secondary schools offering Russian is between 500 and 600. Colleges and universities have been hard put to it to provide adequately trained teachers to take care of the increased demand for qualified instructors.

In addition to the colleges and secondary schools offering Russian, a number of high schools as well as colleges offer evening courses in Russian. In various institutions Russian clubs exist, where students on an informal basis learn something of the Russian language and also something of Russian culture.

One of the recent developments in American education is the use of television. In various places, on an experimental basis, instruction in Russian has been offered through regular commercial television stations, and their viewers have included many workers and housewives as well as students. During 1958–59, a total of 69 high schools around Pittsburgh, Pennsylvania, participated in Russian instruction by television.

Instruction in Russian will be included in the program of a new experiment in education beginning in 1961, the Midwest Program of Airborne Television Instruction. This program is designed to broaden the range of educational offerings available to many schools and to increase the quality of offerings in schools and colleges where resources are unavailable or inadequate at present. Demonstration telecasts started in February, 1961; the first full academic year of telecasting will be from September, 1961, to June, 1962. The broadcasts will be transmitted simultaneously six hours per day, four days per week, from an airplane flying over north-central Indiana in a circle of approximately five miles and at a height of about four miles. Programs will be receivable in a circle of a radius of 60–75 miles in six states, by television sets in classrooms of educational institutions with a total of some five million students. As planned in the program, instruction in Russian will be given daily for 30 minutes, at

the very beginning of the day's broadcasts. Individual educational institutions are given the opportunity of voluntarily participating in the program if they wish.

More than 50 school systems are now offering instruction in Russian in the elementary school, mostly after school. Many of these are laboratory schools in connection with schools of education of universities or with teachers' colleges.

In summary, one may say that even now only a small fraction of Americans are learning Russian, but the number is growing larger each year. Now Russian or Slavic departments have a firm position in the major American colleges and universities, and in most smaller ones Russian is being offered or may be expected to begin in the near future. More and more students who plan to concentrate in other disciplines, especially in the social and natural sciences, real-

ize the desirability of learning Russian as part of their professional research equipment. The study of Russian on the secondary school level is growing rapidly and steadily. Increasingly Americans are not only learning Russian, but they are learning it with oral emphasis, so that they can deal, as opportunities permit, directly with Russians themselves. And more and more Americans are studying Russian not only for professional reasons, but as part of their general cultural equipment, as part of their general education for life in the world of today. And all these students are studying Russian totally voluntarily, because they wish to learn it, and their institutions are offering it—both on the college and university and on the high school level—because of the locally felt need on the part of the students and school administrators.

J. T. SHAW

University of Wisconsin

* * *

NATO Research Fellowship Program 1962-63

The aim of the program is "to promote study and research leading to publication on various aspects of the common interests, traditions and outlook of the countries of the North Atlantic Alliance, in order to throw light on the history, present status, and future development of the concept of the Atlantic Community, and of the problems which confront it."

A limited number of advanced research fellowships is offered for 1962-63 to candidates from member states (Belgium, Canada, Denmark, France, Federal Republic of Germany, Greece, Iceland, Italy, Luxembourg, Netherlands, Norway, Portugal, Turkey, United Kingdom, United States). A candidate must be a national of a member state and must undertake his research in one or more member countries. Since NATO in its cultural program is especially concerned with strengthening trans-Atlantic relationships, in general preference will be given to

U.S. candidates planning to work in one or more European NATO countries.

The amount of each advanced research award will be 2300 new French francs per month (or the equivalent in the currency of any other member state in which the research project is undertaken). Grants will normally be for a period of two to four months, but may, in special cases, be extended to six months. NATO will pay the cost of travel by air for such journeys as may be approved for the successful completion of the project.

Application forms and additional information on NATO Advanced Research Fellowships may be obtained from the Conference Board of Associated Research Councils, Committee on International Exchange of Persons, 2101 Constitution Avenue, Washington 25, D. C. *Applications should be submitted no later than December 15, 1961.*

* * *

Culture Capsules

FOR many years foreign language teachers across America have tried to bring into their classrooms a "feeling" for the peoples whose language they teach. These attempts have most often stressed the refinement definition of culture, drawing from the fine arts and folklore. There is a place in the classroom for culture in this sense and there are many fine materials available.

No concerted effort has been made within the teaching profession or by commercial firms to produce materials for a comparison of cultures in the anthropological sense. Nelson Brooks¹ has written on the theory of comparison of cultures in a chapter entitled, "Language and Culture." Robert Lado² has a valuable chapter on "How to Compare Cultures." Worthwhile insights on the importance of an anthropological orientation to the study of culture are contained in these books. Kenneth W. Mildenberger urges in a recent bulletin³ the development of materials on comparative cultures. What follows suggests a method of procedure for the production of short, meaningful programs using this view of culture for application in the ordinary foreign language classroom. A handy title for these programs might be "Culture Capsule." These culture capsules can be constructed so that any teacher, new or experienced, may present them easily, and his students may all participate meaningfully.

In order that the procedures described below may be specific rather than general, it will be assumed that the problem is a comparison between the cultures of Mexico and the United States. Of course the application of these ideas to a description of cultural differences between the United States and any other foreign language area is obvious.

We do not aim to give a complete and rounded picture of life in Mexico. The culture capsule technique tries to pick out those key cultural differences which are especially difficult for the outsider to understand on the basis of

his own life experiences. Good examples from Mexico are the patrón system, latifundio, donship or the curandero. The functional equivalents of these patterns in life in the U.S.A. are likely to seem to the American student as so "natural" or "obvious" that he finds it difficult to think of Mexicans as other than "quaint" or worse. Each culture capsule draws attention to one such difference and shows how it is meaningful in terms of Mexican life. The whole integrated sequence of capsules over the period of a year sketches a picture of what it is like to be Mexican, showing that the customs make concatenated sense.

When we realize that there may be thousands of contrasting cultural features, the question arises, "How shall we decide which are more important than others?" Obviously, only a restricted number can be dealt with in a classroom course in Spanish or any other language. Our approach to this problem derives from the functional view of culture virtually held by all anthropologists. Culture is thought of as the more or less integrated, historically-derived system of symbols in the minds of the members of a society by which they interpret their experiences and predict the behavior of their fellows. This view emphasizes what culture does in the lives of people.

All patterns of regular, socially-approved behavior within the cultural system shared by members of a society more or less influenced all the other patterns of the system. The result is to produce a consistent, intelligible world in which the individual can carry on a psycho-

¹ Brooks, Nelson, *Language and Language Learning, Theory and Practice*, Harcourt, Brace and Co., New York, 1960.

² Lado, Robert, *Linguistics Across Cultures: Applied Linguistics for Foreign Language Teachers*, Ann Arbor, University of Michigan Press, 1947.

³ Department of Health and Welfare, U. S. Office of Education, "Latin American Studies Program," August, 1961.

logically meaningful existence. Failure to consider any one sector of the culture is likely to give the student a distorted view of why Mexicans, or any other group, act as they do. One listing of the various categories or sectors to which attention should be drawn in the study of any culture is as follows: Technology, Economy, Social Organization, Political Organization, World View (Religion and Philosophy), Esthetics, and Education. We believe that by presenting to a student of Spanish the key cultural contrasts for each of these categories on the language level he has come to understand he will be well on the way to both understanding and to sympathetic appreciation of the Mexican people.

The order of consideration of the categories has some significance. While no one order is sacred there appears an advantage in starting with those areas where concrete phenomena dominate, such as Technology, only later progressing to the more abstract sectors, such as World View. That general progression can be observed below in the sample outline. There words or phrases are used to suggest, rather than to elaborate, contrasting cultural patterns which students of Mexican culture would no doubt agree differ significantly from American patterns. The list does not exhaust the possibilities.

We begin the outline with a "subcultural" category of contrasts in biological, geographical and historical features all of which are instructive for the student interested in cultural differences. It may prove desirable to omit them or relocate their position in the scheme of categories as actual experience in the classroom permits us to judge better their value.

I. Subcultural category

- A. Biological characteristics of the people (skin color, stature, common diseases, etc.)
- B. Resources category
(lack of coal, lack of extensive plains for cultivation, ores, oil, large unused territories, water power, climatic variety, etc.)
- C. Geographical category
 1. Latin America not a homogeneous unit
 2. Mexico not a homogeneous unit
 3. Slowness of knowledge to penetrate due partly to distance
 4. Comparative distances and expenses to ship to population centers like Europe

D. Historical category

1. Spain's Catholic-Mediterranean position
2. The age of discovery and Spain's place in it
3. The conquest in America
4. The Colonial era
5. The Republican era
6. The Modern era

II. Technological category

- A. Food-getting and using
 1. Cultivation and the major crops
 2. Preparing, serving and eating typical foods
- B. Shelter—Housing
(the patio form, barred windows, fronting on street)
- C. Clothing
 1. Forms: rebozo, serape, blouse, no shoes, broad-brim hat, etc.
 2. Age, class and ethnic significance of costume
- D. Tools
 1. Human or animal power, not power machines, typical
 2. Hand crafts and equipment being replaced by industry
- E. Transportation
 1. Ass, oxen, humans most common
 2. Auto, bus, rail and air travel is increasing
 3. Regionalism as related to transportation

III. Economic organization category

- A. Self-subsistence of the family is normal, specialization rare
- B. Haciendas (latifundio)
- C. Patrón system
- D. Agrarian reform (ejidos, etc.)
- E. Merchandizing system (markets, tiendas)
- F. Braceros
- G. Turismo

IV. Social organization category

- A. Kinship, family and marriage
 1. Kin cooperation and in-law relations
 2. Courtship, the dueña system
 3. Inheritance, including of names
- B. Race and ethnicity
(mestizo, creole, indio, gachupín, etc.)
- C. Locality groupings
 1. The village, colonia, and so on as a loyalty unit
 2. Ecology of the community, most prestigious residence near the plaza; the plaza itself
- D. Interest and function groupings
 1. Classes (occupation, income, education, mobility, etc.)
 2. Donship
 3. Compadrazgo
 4. "The Church" vs. the state (anticlericalism, monastic orders, convents) Protestantism
 5. Absence of "clubs" on any scale

V. Political organization category

- A. Law
 1. Roman law basis
 2. Personal violence, aggression, the duel

- B. Government
 - 1. The Caudillo
 - 2. Caciquismo
 - 3. Single political party and elections
 - 4. The military as a locus of power
 - 5. Right to revolt (and "*The Revolution*")
 - 6. Yanqui-baiting
 - 7. Sindicalismo
 - 8. La Mordida
- VI. World View category
 - A. View of God or the supernatural
 - 1. God, devil, Mary, demons, etc.
 - 2. Virgen de Guadalupe
 - 3. Patron saints
 - 4. Sickness and curing
 - (a) causes: espanto, evil eye, los aires, hot and cold
 - (b) curanderos
 - 5. Sorcery
 - B. View of man
 - 1. Personal honor
 - 2. Male superior to female ("macho")
 - 3. Self-improvement concept virtually absent (Sensuality or relaxation vs. Puritanism)
 - 4. Distant, jealous, suspicious relationships outside kin or village
 - 5. Logic, dialectic are superior to empiricism, pragmatism
 - C. View of society and nation
 - 1. Heroes: Cuauhtemoc, Malinche, Montezuma, Cortés, Juárez, etc.
 - 2. Mexicanismo
 - 3. Indigenismo
 - 4. The State to be obeyed implicitly
- VII. Esthetics category
 - A. Fiestas (including *Carnaval*)
 - B. Bull-fighting
 - C. Music (e.g. ranchería)
 - D. Dancing (folk and formal)
 - E. Humor
 - F. Drinking patterns
 - G. Sports
 - H. Children's games and toys
 - I. Fireworks
 - J. Literature
 - K. Theater and Movies
 - L. "El Charro" as a type
- VIII. Education category
 - A. Schools and teaching methods
 - B. Universities
 - C. Analfabetismo and mass education

It will have been observed that the classroom presentation of the capsules might be oriented to several levels. For example the general idea of "fiesta" might be treated with much or little detail, depending on the class's preparation for understanding the subject. This offers the possibility of using the same program of capsules for two or more years of student

experience. Thus the graduate student could go into considerable detail on fiestas while the introductory-level student is but briefly exposed to the key ideas involved.

It should be remembered that whatever the level of sophistication of the ideas in the culture capsule the phrasing in Spanish of the classroom lesson will be appropriate to the class level. The culture capsule system is intended primarily to teach the language with culture content an important but secondary accompaniment.

A method which can be used to develop one of these topics into a practical classroom presentation is now suggested.

An experienced teacher writes a script in simple Spanish which is carefully prepared to be on the level of the lexical and structural items in Spanish which the student has studied in class. This script is the capsule or summary description and explanation of the cultural difference. An example (the bullfight) of such a summary might read like this (although it would be written in Spanish for classroom use):

In order to understand that in Mexico bullfights are not considered to be cruel to the bull, it is necessary to know something of the ideas of North Americans and Mexicans concerning animals. In the United States, animals are personified more often than in Mexican culture. In the United States there are Societies for the Prevention of Cruelty to Animals; there are animal hospitals and cemeteries. We read of Elmer the Borden Bull, and his "wife" Elsie, and their "daughter" Daisy. Ferdinand the timid bull is content with flowers and is also a favorite story. Favorites of long standing are Donald Duck and Mickey Mouse. Thus we give animals the emotions and culture that people have. Mexican people think more of the bestiality of the animals. Animal bodies differ from human bodies. They have special names for animal feet, animal backs, and animal necks, as opposed to human feet, backs and necks. Ferdinand is not the Mexican idea of a bull, nor is the ponderous dairy bull the Mexican concept of a bull. They think of him as a wild, strong, clever brute that depends upon strength and instinct to live. Anglo-Saxon Americans think of a game fish or a wild beast in the same sense that a Mexican thinks of a bull.

The bullfight has many parts that come in a special order and each has a complicated ritual. The procession with its pomp and ceremony presents the participants. An orchestra plays music which prepares the scene for each part in the show. The music instills a tragic note when we hear the announcement of the last part—the matador in his brilliant *traje de luces* who with sword and muleta in hand presents himself for the moment of truth, when the man will try to kill the beast.

The bullfight is an *extravaganza* of colors, music and

action. It is the most popular sport in Mexico. Bullfighters there enjoy the popularity that movie stars do in the U. S. The great show of the matador's valor pleases the Mexican people very much, but beyond this it is an emotional experience in which the spectator sees the victory of a fearless, intelligent athlete over brute strength and animal cunning.

The intent of this script is to produce understanding, not merely tolerance, in the mind of the American who is learning Spanish. It is hoped that after tolerance of a foreign culture will come understanding, and that understanding will be followed by appreciation. Thus, peoples will be bound together by bonds of informed sympathy which take into account their basic differences understood as rationally as possible.

The script is to be illustrated by a *few* well selected posters, filmstrips or slides, and at least one item of realia. This three-dimensional object should be very carefully chosen and must epitomize the *positive* side of the comparison. In our example it could be a miniature of the bullfighter's costume—a thing of beauty—suit of lights as the Spanish call it! All these visual aids are presented by the teacher as he reads the script in the foreign language and are appropriately distributed in the presentation.

If the script uses cognates or place names which do not come within the lexical experience of the class, each of these should be printed in bold black letters on a separate "poster card" about 6"×10" in size and placed on the board (groove, felt, black, etc.) before the class in easy sight before the lecture is begun.

The presentation probably should not last more than ten minutes. It should be self-contained and limited to ONE MINIMAL DIFFERENCE. All the talent and energies of the programmer should be directed to a simple statement of the essential difference and selection of the audio-visual aids which illustrate these dramatically. Pauses during the presentation to allow the students to study the aids are worth more than many extra words.

Once the culture capsule has been presented by the teacher and heard by the students, questions are asked by the teacher. The students are allowed to make brief notes as the culture capsule is presented but have no script to follow as the teacher reads. These questions are of two types: rhetorical and "open-ended."

The rhetorical questions are so phrased that the student must answer only "yes" or "no" then repeat the words used in the question. For example: Q: Do Mexicans enjoy bullfights? A: Yes, Mexicans enjoy bullfights. The difficulties of speaking the foreign language are enough for many students, without requiring them to contribute or remember ideas not suggested directly by a rhetorical question.

The "open-ended" questions are phrased in such a way that the student may supply one or more items of information on his own. Example: Q: How does a Mexican think of the bull? A: He thinks of the bull as a wild animal (etc.). These questions are asked of the students who have a better control of the language. They lead to discussion of the important difference being studied. Envolvement of *all* the students in a discussion after the presentation of a culture capsule is of vital importance to this system.

Experienced and well traveled teachers probably have many pictures, slides and realia which they use in their classes. Nevertheless, these are generally presented as a "change of pace" device and are not integrated into the total foreign language learning experience according to the level of development of the students. Many times the requirements of extra-curricular activities keep a teacher from organizing the material he does have so that they will accomplish a specific purpose. New teachers are at a great disadvantage in this phase of teaching.

The paraphernalia for any culture capsule can be devised so that it will fit into a shoe box and can be shelved library style for cooperative use by many teachers. Thus a new teacher would be able to bring to his classes cultural information with about the same frequency and preparation as an experienced teacher. On each shoe box containing the aids and script for a culture capsule, there could appear a label with the following information: 1) The machines (tape, phonograph, film projector, etc.) needed to present the audio-visual aid; 2) Topic and title of the culture capsule, and 3) The level of progress for which written. For example, there might be six culture capsules on kin relationships. The first geared to the level of beginning students, the second for use near the end of the first year's study, the third for the beginning of a second year of study, etc.

Summer workshops in foreign language pedagogy could be encouraged to develop the materials for new culture capsules. In less populated areas, a clearing house for these could be set up in State Councils of Foreign Language Teachers, or State Federations of Foreign Language Clubs. In more populated areas a central library of culture capsules could be worked out on a district or even a single school basis.

The culture capsule can normally be presented as a self-contained pedagogical unit in part of one class period (although two or three might be tied together into a larger unit if they are particularly related to each other). If this is done a minimum of once a week during the school year of 36 weeks, even these 36 culture capsules would go a long way toward bringing

knowledge of the realities of life in a foreign land to students of the foreign language. Elaboration of the capsules in a second year of study would lead to expanded knowledge but within a consistent framework.

Experimental culture capsules were presented to a class of nine honor students taking beginning Spanish at Brigham Young University during the school year 1961-1962. They were enthusiastically received. Of special value were the discussions which these presentations developed among the students.

H. DARREL TAYLOR
JOHN L. SORENSEN

Brigham Young University

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Fellowships for High School Teachers of Italian

You are invited to compete for one of the two or three \$7500 fellowships offered by the Charles E. Merrill Trust to enable high school teachers of Italian to spend the school year 1962-63 in Italy. The AATI is being asked to nominate several candidates and the final selection will be made by the American Council of Learned Societies sometime in the spring of 1962.

To be eligible, candidates must be high school teachers (grades 7-12) of Italian under 40 years of age, who intend to continue in high school teaching. Preference will be given to full-time teachers of Italian but persons the major portion of whose teaching program is in Italian are encouraged to apply. Teachers who have already studied abroad will not be excluded, but other things being equal, preference will be given to those who have not had the opportunity. Fellows are required to take formal courses in a university during their year in Italy. Applications should be sent before January, 1962 to: Dr. Herbert H. Golden,

Secretary-Treasurer AATI, Boston University, Boston 15, Massachusetts.

Applications should include: 1) A *curriculum vitae* giving age, marital status, academic background, teaching experience, etc. 2) Transcripts of undergraduate and any graduate work done. 3) Supporting letters from the principal and superintendent of schools giving some recommendation as to the teacher's effectiveness and assuring release if the candidate is chosen. These should be sent directly to Dr. Golden. 4) A brief plan describing the kind of activity the candidate would engage in and what he would hope to accomplish during his year in Italy. 5) The candidate's teaching schedule for 1961-62. 6) A statement concerning the teaching of Italian in the candidate's school: a) how many years of Italian are offered? b) how many students are enrolled in each year? c) are there plans to expand the offerings in Italian? d) how many teachers of Italian are there full-time? How many part time?

* * *

The Demand for Modern Foreign Language Teachers¹

THOSE of us who have been associated with foreign language teaching over the last thirty years have, during that period of time, seen the pendulum of public interest in foreign language teaching swing from one extreme to the other. In the 1930s we were spending much of our time fighting to keep ourselves in business. There were instances then when foreign languages were being classified with subjects such as art and music as nothing more than "fads and frills" in the school curriculum. For the sake of financial economy, suggestions were made by professional as well as lay groups that foreign languages be dropped from school programs. We did not like this attack from outside of our ranks and we fought back. As a result we were accused of trying to preserve our jobs and perpetuate our own little kingdoms. Without doubt there were instances when this was actually what we were trying to do. We knew all too well that were we to lose our positions as foreign language teachers, we might well find ourselves among the unemployed. Our concern for job security was real; employment in fields in which we had minor preparation was not even a likely possibility. Teachers who had majors in those subjects were so numerous that they competed keenly for the few positions that developed there. To add to our insecurity, at that time there were no tenure laws to protect us from dismissal such as there are today.

Anyway, whatever our concerns were, World War II came along and foreign language teachers suddenly found themselves in demand. Bulletins were published which emphasized the contributions of high school and college subject fields to the War effort. Foreign languages were recognized as making special contributions to this end. As teachers of languages we were expected to emphasize the conversational objective in our classes as we had never done before. For some of us this was a new emphasis, for others it was only a continuation of what we

had already been doing in the past on a very small allotment of time. In high school then few of us expected to have more than two years of time in which to achieve whatever objectives we set up for ourselves. That the results were generally unsatisfactory will scarcely be denied by those familiar with the situation. But before the War came along few of us dared ask for additional years of instruction to provide third- and fourth-year work. We were only too glad to remain in business with the limited amount of time allotted to us.

Now we are facing a different type of problem. We are being asked to provide foreign language instruction at increasing numbers of grade levels. School principals, department heads, and even college presidents are beating paths to the doors of placement offices seeking candidates qualified to teach foreign languages. If a foreign language teacher might have dreamed in the '30s what the millennium in placement might be like, his imagination could scarcely have gone beyond what we see happening about us here in the '60s. For already during the last years of the '50s the demand for modern foreign language teachers had begun a rapid climb upward. An example of this increase can be seen in data compiled by the Office of Teacher Placement at the University of Illinois. During the school year ending in August 1957, that office received a total of 275 calls for full- or part-time teachers of foreign languages in elementary and secondary schools. At the college level there were 92 vacancies listed. Those calls came from every state of the Union as well as from foreign countries.

In 1958 the increase in foreign language calls was so small as to be almost negligible; at both secondary and college level the increase was

¹ This article is adapted from an address delivered at the May, 1961, meeting of the Central States Modern Foreign Language Teachers Association in Milwaukee.

only about 2 per cent. In 1959 the elementary and secondary school total jumped to 431, an increase of 55 per cent in one year. The college calls totaled 169, about the same per cent of increase. In 1960, at the elementary and secondary school level, the number was 598, an increase of nearly 40 per cent in one year. At the college level the total was 186, an increase of 10 per cent. During the year just concluded on August 31, the total reached was approximately 800 for elementary and secondary schools and 275 for colleges. Thus in four years of time there has been an increase of approximately 190 per cent in the numbers of calls received at the elementary and secondary school levels and 60 per cent at the college level.

Over the period from 1957 through 1961 the breakdown in increase in number of calls at the elementary and secondary school levels was as follows: French from 54 to 250, German 13 to 91, Latin 82 to 110, and Spanish 84 to 266. In 1961 there were 12 calls for full-time teachers of Russian. 40 calls specified no particular language. Over 70 per cent of all calls were for full-time teachers in one language only. At the college level French went from 22 to 84, German from 27 to 71, Spanish 23 to 74, and Latin 2 to 6. In 1961 there were also 9 calls for Russian teachers, 3 for Italian, and 1 call each for fields such as Swedish, Arabic, Thai, Persian and Chinese. 13 calls specified no subject area. I should explain at this point, that the totals given here do not include the calls received by the various language departments of the University. On the other hand, we must not overlook the fact that many of the calls which the University of Illinois Office of Teacher Placement received during these five years were also listed with other teacher training institutions in the country.

The demand for foreign language teachers has been so great that the supply has not kept up with the demand. At this point may I give just one example of supply. At the University of Illinois the number of students qualifying themselves to teach foreign languages at the elementary and secondary school level during the years referred to above increased about 100 per cent, going from a total of 19 in 1957 to 39 in 1960. At present the preregistration for 1961 is 40. These figures, as well as similar ones from

other schools, point to the fact that during the last few years the number of foreign language teachers has steadily been increasing. But the number is still inadequate to meet present-day needs.

The expansion in foreign language teaching which is taking place today presents those of us who are teachers in that field with opportunities which we never had before, but, at the same time, it also presents us with responsibilities which we never faced before. We are moving ahead so fast that there is often insufficient time to make more than improvised plans for changes in program structure in our schools.

One of the dangers which we face today in the language teaching movement is described very well by Roeming when he writes, "The emotional connotations of 'national defense' have greatly stimulated the revival of foreign language study at all levels of education. This is good but not a guarantee of lasting results. It must not be forgotten that it was emotion and not reason which caused instruction in foreign languages to be abandoned in the United States at all levels some forty years ago."²

As school officials today expand language instructional programs and set up language laboratories in their schools their action in far too many instances is based upon the idea of "keeping up with the Joneses," rather than of an evaluation of local community needs. Furthermore, they introduce foreign language teaching at indiscriminate grade levels in their elementary schools. Please understand, I am not opposed to these movements; if well directed they can become the basis for establishing a comprehensive foreign language teaching program. What does frighten me, however, is the manner in which so many schools implement this expansion in marching step without first scouting carefully the ambushes that lie ahead of such action. They believe they are in good company, and since "everybody's doing it," they feel smug and complacent as they join the body of schools now offering foreign languages in their program of studies.

However, negative public opinion may even-

² Roeming, Robert F. "Fundamental Values of Foreign Language Study." *Modern Language Journal*, XLVI (December, 1960), 344.

tually become an ambush for some of these schools. At the moment there are few critics who dare raise their voices against the expansion of foreign language programs. After all, it doesn't take much shouting for such critics to be tagged as laggards who are out of step with the times. Hence, there is a hesitancy to criticize, but in the future this may not always be the case.

As for the school administrators, I am sure we would be critical of them if they did not want to expand their programs. Yet I believe we have as much of an obligation to keep these men from moving blindly into programs which they can not structure on a sound basis, as we have to arouse those of their group who, up to now, have shown no interest in, nor taken steps toward developing, effective programs of this type.

Even when he wishes to do so the administrator of the small school system which community-wise or salary-wise has little to offer in the way of attractiveness to the graduating foreign language teacher, faces a real problem in providing staff for even a conservative foreign language program. In several respects he is in a position not unlike that of the dean or department head of the small college with a low salary schedule looking for a Ph.D. for his staff. He is criticized if he staffs his school with poorly or inadequately trained teachers, yet he has difficulty attracting high-caliber personnel. To complicate the situation further at the secondary school level, more and more colleges are requiring secondary school graduates to present course work in a foreign language as criteria for admission; hence, secondary schools feel required to offer courses in this field of study.

Enrollment increases at all school levels today would of themselves make for an increase in demand for foreign language teachers. But the per cent of students taking foreign language is increasing at an even greater rate than that of general enrollment. Evidence of this can be seen in the recent survey which the Modern Language Association of America made for the U. S. Office of Education. The survey shows that in the school year 1958-59, 1.3 million or 16.5 per cent of all public high school students were taking at least one modern foreign language. In 1954-55 the per cent was 14.2 and in 1948-49,

only 13.7. It is this two-way growth in enrollment percentages that is testing to the limit educational facilities to provide adequate instruction.

We are all aware of the improvised means being used today to fill the shortage gap in foreign language staff personnel. The results of some of these practices are highly gratifying, in others they are extremely questionable, not only for the present, but even more so for the future. Some school administrators have already displayed concern about what is happening in their schools in this respect. In placement offices and elsewhere they inquire not only about the possibility of getting competent candidates to fill the existing gaps in their staff, but also to replace individuals whose work they have found to be of questionable merit, though they be "qualified," and not teachers who have problems of certification. Whenever the teaching competency of an individual can be verified, I believe ways can usually be found to get that teacher certified, although, of course, there are some exceptions. For example, over half our states today still require full citizenship for teacher certification. Regardless of the need for this requirement in past years to protect our own teaching candidates, today the requirement definitely limits the expansion of foreign language teaching staffs. It certainly should no longer be used as a basis for barring competent teachers from working in American classrooms.

Yet we must remember that state certification laws have been set up to protect students from substandard teachers. If a state certification board refuses to certify a person for teaching whose only verified qualification is that he can speak a foreign language, the board may have good reasons for doing so. After all, it probably would not certify just any person who speaks English and permit him to go into a classroom and become a teacher of English. It would want to see additional evidence of teaching competency. Furthermore, requirements for certification are not permanent; they can always be changed. In Illinois, for example, changes in foreign language teacher certification, as well as in other subject fields, are now being made in line with recommendations from teachers and school administrators throughout the state.

A number of states now require 20 or more hours of preparation in a foreign language for a teaching candidate to receive certification to use that subject area as a minor teaching field. The need for requiring adequate preparation for minimum certification can not be emphasized too strongly. Just recently I heard of the visit of a well-qualified foreign language student teacher to the classes of a social studies teacher who had only minimum preparation in the foreign language he was teaching. The student returned from that teacher's foreign language class and expressed amazement at what she had seen and heard. "Why that teacher," she said, "was not only speaking incorrectly but he was even teaching grammar incorrectly." It would seem that when students enroll in foreign language classes they have a right to expect that they be taught correct language usage.

The demand for foreign language teachers at elementary school grade levels has brought into the teaching profession at least some individuals whose work is weak in one or more ways. Some of these persons have a very limited background in the language being taught, others have little or no professional training to teach, or have responsibilities outside of school which require a major part of their time and interest. It would be unjust to say that such individuals are not doing the best they can under the circumstances, but, at the same time, they are probably not the type of individuals who will build up strong foreign language programs in our school systems of the future. In some respects these weaknesses in instruction are not unlike those existing in the 1930s when many foreign language classes were taught by teachers with majors in other subject fields. An example will illustrate this situation. Of the 187 calls for foreign language teachers received by the University of Illinois Office of Teacher Placement in 1937, just 24 years ago, only 6, or 3 per cent, were for full-time teachers of a foreign language. In contrast, in the year just closed over 70 per cent of the 800 calls for language teachers received in the same office were for full-time teachers of one language. Foreign language teaching has become a specialty. The question is, if we condone marginal teaching, will we not be endangering the specialization which we now are achieving?

The emphasis upon specialization is, at least in part today, the result of the improved quality of foreign language teaching candidates which our training institutions are graduating. I am convinced they are better prepared than graduates were a generation ago. In most instances credit for this improvement should be given to the foreign language departments of the colleges where those candidates receive their subject area training. There is both interest and concern there that teacher trainees receive adequate preparation in the languages which they are to teach.

Of course all of us are aware that much still remains to be done to improve foreign language teacher training programs, especially for the students planning to work at the elementary school level. The drafting of personnel from secondary school and college staffs to fill gaps in the lower grades, as is being done so much at present, should not be continued longer than is absolutely necessary. After all, it is ridiculous to try to plug one part of a dike against a flood by weakening another vital part of the structure.

As foreign language teachers we are today still working to achieve the same four-fold objectives which our predecessors had set before themselves: i.e., development of the student's ability to understand aurally, to speak, to read, and to write the language. But the degrees of emphasis today have changed from those of the past. Accordingly, we have modified our teaching techniques and methods to meet those changes. The development of laboratory equipment has facilitated a type of audio-lingual drill which a generation ago few of us dreamed would ever be possible. Yet there were teachers in those days who were using the same type of approach, toward the same end, and were achieving excellent results without the use of present-day laboratories. Many of those teachers are, of course, still instructing in our classrooms today. Some of those individuals have adapted themselves readily to using the new devices now on the market; others have changed very little from following the traditional practices which they developed years ago. I believe we should encourage teachers to use tapes, recorders, the other laboratory instruments that will assist them in achieving desirable teaching objectives. At the same time, however, I believe

that teachers who have established themselves as superior instructors should have the privilege of determining the extent to which they will or will not use such equipment. Of course it is this type of teacher who has already proven the value of laboratory equipment in the classroom, so if the equipment is available, it will most likely be used.

The beginning teacher, however, is in a different position. He should be prepared to use laboratory materials to full advantage. As more and more schools install equipment, the opportunity for its use will become more and more general. It is the beginning teacher in the small school who will have little if any opportunity to gain on-the-job experience from others on how to use the equipment. What is most likely to happen to him is that his administrator will assign him the responsibility of setting up and initiating the use of such equipment. If anyone needs training to assume this responsibility, the novice does. Hence, it is imperative that before he accepts his first position, the training institution from which he graduated should have prepared him for this responsibility.

Foreign language teaching has definitely entered upon a new era. Objectives set up for achievement at various grade levels are being identified more clearly than ever before. At the same time, controlled experimentation is identifying the practices by which those objectives can be achieved effectively and with economy of time. As a result the general public has not only developed interest in, but even enthusiasm for, the teaching of foreign languages in elementary and secondary schools. Increased enrollments in college foreign language classes indicate that interest is being directed to that level of learning as well. Probably no factor reflects the growth of foreign language study more readily than does the continued demand for teachers of languages. Data presented earlier in this article confirm not only the demand for such individuals, but also the acute shortage that surrounds this demand.

The American public has already indicated its willingness to extend the years of modern foreign language instruction in its schools. In the past the limitation of classroom time has been a real roadblock to the achievement of the four major objectives of modern foreign lan-

guage teaching. At the same time the public has shown a willingness to provide modern equipment which, when used appropriately, can add to the effectiveness of instruction. Hence, conditions for the expansion of modern foreign language teaching were never more opportune than they are at present.

But already individuals both in as well as outside our schools are asking for an answer to the key question: how long will this popularity continue? Any long-range planning of a curriculum by a school requires some kind of answer to this inquiry. It is doubtful if anyone is in a position to predict accurately what the status of modern foreign language teaching will be a decade or more from now; the experiences of the last fifty years have indicated the difficulty of anticipating the changes that occurred during that particular period of time. Yet it appears that what will happen to modern foreign language teaching during the next ten years may well be based upon two major developments, developments which of themselves need not necessarily be connected with international political events, as has frequently been the case in the past.

In the first place, if the expansion of the modern foreign language teaching program is to continue, the supply of qualified teaching candidates must be adequate to meet enrollment demands. Schools that can not obtain teachers will have no alternatives other than to reduce their offerings in the field, or to increase the student-teacher ratio of their classes. The latter action will very probably lead to a lowering of the effectiveness of student learning. In addition there will be real danger that such action will have a tendency to drive teachers out of the field; there is a limit to which teachers can and will continue to work with overload assignments.

The second requirement for the continued expansion of the modern foreign language program is equally obvious; yet it, too, can very easily be overlooked. Modern foreign language classes must be staffed by competent teachers if the program is to retain the confidence of the public which it is serving. Low quality workmanship in teaching will usually undermine first the confidence and interest of the students in the classes concerned. From there its effect will

go directly into the home, and from the home back to the administrators of the schools concerned. Of course in most cases of this type the administrators will probably already be aware of the unhappy situation before the complaints reach them, but parental concern might be the one additional factor needed to cause the school men to conclude that it would be well to curtail their offerings in the modern foreign languages. This would be all the more likely if these men had tried diligently to obtain competent teachers but had been unable to do so.

Those of us who are engaged in either the teaching of foreign languages or the training of

prospective teachers of foreign languages and their placement, cannot but help be aware of the recent growth in the foreign language teaching programs in our schools. Certainly this is an experience that many of us have looked forward to for years. But to make sure that the doors of a sufficient number of classrooms be kept open to students of the future who may wish to study either French, German, Spanish, Russian, or other languages, we must help provide not only an adequate supply of teachers, but an adequate supply of competent teachers.

GILBERT C. KETTELKAMP

University of Illinois

* * *

Audio-Lingual Laboratory Guide

A Guide to the selection of audio-lingual laboratories has been developed by the Department of Public Instruction of the Commonwealth of Pennsylvania. Listed are the functions presently available in various types of

equipment. This Guide is available to schools planning an audio-learning laboratory and may be obtained from Modern Foreign Language Specialist, Department of Public Instruction, State Capitol, Harrisburg, Pennsylvania.

* * *

New Consultant for Foreign Languages

New Jersey has a new Consultant for Foreign Languages in the person of Mr. Randall Marshall, President of the New Jersey Modern Language Association and formerly teacher of

Spanish in Hackensack, New Jersey. The former Consultant, Mr. Archie Lapointe, has resigned the position in order to work with the Educational Testing Service in Princeton.

* * *

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souri, or to the Treasurer of your local member association, in order to insure continued delivery of your copies of the *Journal*.

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Variety and Language Lab Success

THE language laboratory can be all things to all people. The less ambitious teacher will use it as an easy substitute for classroom teaching and the preparation that goes with it. The less imaginative teacher will simply use the material on tapes or discs prepared by the textbook publisher, without recourse to other material and without variation during the laboratory period. The successful teacher, however, will introduce a variety of items, visual as well as audio, using the textbook exercises as a basis for the laboratory program rather than the only thing used during the laboratory hour.

Even the most inspired teacher will lose his students' interest (especially that of the brighter ones) with a full period of nothing but sentence and phrase repetition. Since the average span of attention that can be expected of the student ranges from ten to twenty minutes, some change of material and activity should be introduced every ten minutes. Variety *can* be provided by the use of several different audio-aural exercises. However, in this day of advanced laboratory equipment, considering the quantity and quality of materials available with government funds to be used for their purchase,¹ there is little excuse for not using visual as well as aural aids. And there is no excuse for the teacher who puts on the day's tape, then sits back to rest or read while the class goes through the motions of learning pattern drills or dialogues.

An ideal audio-visual laboratory program could be arranged as follows (for a 50-minute period):

1. Listening-comprehension drill (7 minutes)
2. Pronunciation drills or dialogues (10 minutes)
3. Music (6 minutes)
4. Audio-visual drills (7 minutes)
5. Pattern drills or varied grammatical exercises (10 minutes recording; 10 minutes listening and comparing)

A wide variety of material is available for each

of these areas. The following list contains items used in the Spanish language laboratory of the University of Delaware's 1961 Summer Language Institute. The writer's knowledge of materials for French, German and other languages is limited, but many of the following items are also available in other fields as indicated.

1. LISTENING-COMPREHENSION DRILLS

Since proficiency in listening-comprehension is one of the primary goals of language training, it is important that aural-comprehension drills be an essential part of the laboratory program. A great deal of commercial material is available in this area. Several of the recordings published by Wilmac Recorders, 921 East Green St., Pasadena, Calif., are particularly good. Their "Resumen del humor latino-americano" (WRS-320) and "Fábulas de Esopo" (WRS-330) could be used effectively in second-year classes. The Wilmac "Circling the Globe with Speech" series² can be used for more advanced classes. This series consists of narrations by native speakers about their native areas, and is particularly good for the illustration of cultural and dialectic differences. To use these materials adequately, the teacher should prepare a series of questions in the foreign language to be asked about each selection. This can be done as part of the laboratory session or can be used as the basis for conversation in a later class. Spanish Music Center, 1291 Sixth Ave., N. Y. 19, has a recording entitled "Spanish is Fun" (SMC-1006), which contains Spanish proverbs, riddles, tongue-twisters and rounds, as well as anecdotes and a *cuento*. Questions are provided with the anecdotes to test comprehension of detail.

For elementary classes, the "Children of

¹ Under Title III of the National Defense Education Act of 1958.

² There are now four volumes in the Spanish series, available on 12" LP's (\$5.95 each) or on 7.5 ips tapes (\$8.95 each). French, German and Italian series are available as well. There is also a Spanish Simplified (SIM-1001R) suitable for second semester classes.

the Americas" series could be used. Wible Language Institute, Allentown, Pa., offers several recordings in Spanish of Children's stories: "Nono . . . *Dejad que os cuente un cuento*" (S-137), "Aladdin" and "Gulliver's Travels" (S-144), "Ali-Baba" and "Cinderella" (S-145), "Pinocchio" and "Sinbad" (S-146), and "Snow White" and "Little Red Riding Hood" (S-147).

Teachers working with limited budgets should not feel that commercial recordings are indispensable. Carefully selected short stories can be adapted to the linguistic level of the student and can provide adequate training in listening-comprehension. When possible, these stories should be read or recorded by native speakers.

2. DIALOGUES

The dialogue or pronunciation drill should be based on the material of the day's lesson. Most textbook publishers provide tapes or discs of dialogues and drills to accompany their beginning and intermediate texts. The publishers of *El Camino Real* provide recordings or dialogues, listening exercises and pattern drills. *Beginning Spanish* by Armitage and Meiden (Houghton Mifflin) and the *First-Year Spanish* text by Staubach, Walsh and Eldon (Ginn and Co.) both provide recorded materials. The new *Entender y hablar* text by Lagrone, McHenry and O'Connor (Holt, Rinehart and Winston) is provided with taped dialogues and pattern drills. The MLA text *Modern Spanish* (Harcourt, Brace) has recorded drills for college level classes.

If such dialogues are not available, any of several commercial series might be used. EMC Recordings, 806 E. Seventh St., St. Paul 6, Minn., offers a series of "Elementary Spanish Lessons" (Beginner Level—DTS-1000 and DTS-1001). Others, such as "HRS—Spanish for Children," or S. N. Treviño's "Getting Around in Spanish" (Holt), might be used. Care should be taken that the commercial material coincides with the vocabulary and grammatical level of the textbook being used.

Here again, the self-reliant teacher can provide himself with suitable dialogues based on the vocabulary and idiomatic expressions of the textbook. The dialogues should be as conversa-

tional as possible, consisting of short phrases rather than complex sentences. An effort should be made to create a lifelike situation for the dialogue:

We are in Buenos Aires. We see two gentlemen talking to a taxi-driver. We approach and listen to what they are saying. "How far is it to the station?" "Three miles, that way." "Can you get us there in ten minutes?" "Of course, easily."

The most effective presentation of dialogues seems to be the following: The students hear the complete dialogue at slightly less than the normal rate of speed. The dialogue is repeated by phrases with space for the students to repeat after the speaker. Then the whole dialogue is heard again at normal speed.

In recording dialogues, native speakers should be used when possible, and a variety of voices, male and female, children's and adults', should be introduced.

3. MUSIC

The use of music in the laboratory should not be looked upon as mere diversion, although as such it is of considerable importance, since it provides the students with a moment of relaxation and mental refreshment so that they will resume the work of repetition and drill with renewed vigor. Music can be used as a *teaching* device and it can be quite effective.³ Correctly chosen, music can teach a student poetry, rhythm and intonation, correct pronunciation, aural comprehension, grammar, vocabulary, and cultural background.

To catalog all the Spanish music that could be used is an impossible task. Flamenco music is available in abundance, and numerous collections of Spanish Christmas songs have been recorded: "Villancicos populares" (SMC 1530), "Canciones de Navidad" (SMC 1061), etc. There is even a collection of Mexican folk songs titled "Sing Along in Spanish" (Vocal—GMSD 7008; instrumental—GMSD 7009) which can be used successfully. From time to time, U. S. popular music is released in Spanish, for example "Love Me Tender" and "Don't Be Cruel" (Tico Recording Co., no. 45-395).

³ Two useful articles on the subject are: T. S. Beardsley, Jr., "Music in the Classroom," *MLJ*, XLI (1957), 48; I. Feuerlicht, "Popular Records in Spanish Classes," *MLJ*, XLI (1957), 174-176.

These can be used quite effectively to the delight of the students. Folkway Records, 117 46th St., N. Y. 36, has recorded collections of Spanish, Mexican and New Mexican folksongs. Goldsmith's Music Shop, 401 W. 42nd. St., N. Y., and Wible Language Institute offer a wide variety of Spanish music in their current catalogs.

4. AUDIO-VISUAL DRILLS

The use of visual aids in the language laboratory is the most efficient way in which the lab can be used. Combining picture and sound provides the highest degree of individual student-participation since each student is seeing, listening and repeating at the same time. Yet strangely, *visual* aids are used rarely and inconsistently, if at all. In 1957, selected college and university foreign language departments were surveyed regarding the use they made of the language laboratory (*MLJ*, XLIII [1959], 332-340). Of ninety-one departments using a laboratory, fifteen used sound films, and only ten used other visual aids. It is true that the use of visual aids in the lab presents difficulties often hard to overcome. Relatively few language labs were originally designed for the use of visual aids, and in some it is virtually impossible to use them. Student booths are usually equipped with front panels and soundproof baffles 54" high and these obstruct the students' vision or interfere with the projection of slides on films unless the screen is sufficiently high above the floor. William F. Roertgen has explained how this problem can be solved by the installation of sliding or folding front panels and baffles (*MLJ*, XLIII [1959], 6-10). There is also the problem that sound coming from a loudspeaker tends to be distorted by the soundproof baffles. This is easy to overcome, since in most laboratory setups, it is possible to plug the projector's sound system directly into the master panel and transmit the sound track through the students' headsets.

a. *Filmstrips*. Of all projectionable materials, filmstrips lend themselves best to laboratory use, since it is not necessary to rearrange and juggle them as with slides, nor is expensive and complicated projection equipment necessary as with films. Several filmstrip programs are available, most of which provide both filmstrips and

accompanying recordings. The best such program currently available is the Pathescope-Berlitz audio-visual language series,⁴ available in Spanish and French. Teacher's guides are provided with suggestions for use of the materials, with cultural and historical notes as well as other information of aid to the teacher. This series, useful in second and third year classes, manages to hold the interest of the students by providing a story-thread throughout the various lessons. Filmed entirely in France and Mexico, the strips provide authentic scenes in color of everyday life. The chief drawback is the price—\$399 for the 30 Spanish lessons and \$537.12 for the 40 French lessons.⁵ But if it is used properly, the series is a worthwhile investment at the price.

Curriculum Materials Center, 5128 Venice Blvd., Los Angeles 19, Calif., offers similar but shorter programs. "Living in Mexico Today" consists of seven filmstrips on transportation, recreation, working, education, housing, shopping, and places of interest. This series is available with narrations on tape (\$43.00) or on discs (\$57.00). The same publishers offer a series of four filmstrips on "La juventud de América Latina" for \$31.50.

For elementary classes, there is a series by José Sánchez and Audrey Castillo, "Elementary Spanish for Young Americans," with six strips (in color) and accompanying narration on discs (\$35.10). The titles indicate the general-interest nature of the series: "En la sala de clase," "Después de la escuela," "Con la familia," "En casa," "Por la mañana," "El cumpleaños de Carlos." This series is distributed by the Society for Visual Education, 1345 W. Diversey, Chicago 14, with French and German adaptations available. The "Gloria y David" series published by Encyclopaedia Britannica Films, though intended for use in elementary schools, has Spanish titles on the picture, which the publisher suggests can be eliminated by placing a small piece of cardboard or tape on the projector lens. The series presents everyday situations: "Vamos a la escuela," "Jugamos en la escuela," "Vivimos en la ciudad," "Visitamos

⁴ For further information write Pathescope Educational Films, 71 Weyman Ave., New Rochelle, N. Y.

⁵ The series can be purchased in sets of five lessons for \$81.25 per set.

el campo," etc. A helpful "Teacher's Study Guide" is provided. A useful and economical program is that provided by the familiar "Spanish through Pictures" series prepared by I. A. Richards, Ruth Metcalf, and Christine Gibson. Though untitled filmstrips are available, the students could use the 35¢ Pocket Book instead. The narrative can be purchased (on two 12" LP records) for under \$11.00.

b. Films. The value of motion pictures in the language lab is questionable. It is hard to find films that can be integrated into the overall program and such films as are available tend to be expensive. There is also the technical problem—obtaining and operating the projector—which makes the use of films somewhat difficult.⁶

Several films *might* be used in the course of the year to provide useful cultural insights. In addition to sight and sound, films also provide motion to more effectively hold the interest of the class. It is essential, however, that the teacher preview the film, pointing out new vocabulary or difficult grammatical constructions, indicating what the students should look for, and tying the film into the overall development of the class-lab program. If this is not done, the full instructional value of the film is usually lost. Though films can be entertaining, their primary purpose in the lab is *not* one of diversion.

Catalogs of available films can be obtained from the following distributors:

Brandon Films, Inc., Dept MLJ, 200 W. 57th St., N. Y. 18.
 Coronet Films, 65 E. So. Water St., Chicago 1.
 Encyclopaedia Britannica Films, Wilmette, Ill.
 Films de España, 826 Seventh St., N. Y. 19.
 Films of the Nations Distributors, 62 W. 45th St., N. Y. 36.
 Mogull Camera Film, 122-114 W. 48th St., N. Y. 36.
 United World Films, Inc., 1445 Park Ave., N. Y. 29.
 Wible Language Inst., Hamilton Law Bldg., Allentown, Pa.

c. Slides. The use of slides can be of considerable value in the laboratory. Laboratory slides are usually of two types: those picturing ordinary objects and used as the basis for pattern drill change,⁷ and those presenting scenes in the foreign country. The slides of ordinary objects are good, if properly used, in pattern-substitution drills. For example, using the pattern sentence "Tengo un lápiz nuevo," the

student can be given an oral stimulus "libro" or "pluma" and told to form the new sentence ("Tengo una pluma nueva") from that, but it is much more satisfactory to flash a picture of the object on a screen and let the student supply the word and create the new sentence. Such slides can also be used for vocabulary drill and testing.

The second type of slide is quite effective for teaching cultural background, particularly if the teacher has traveled in the areas pictured and can increase the interest of the slides by adding his own personal reminiscences. The primary advantage of the use of slides over other visuals is that the equipment is easy to operate and relatively inexpensive. In addition, detailed observation, analysis and discussion is possible with each slide; this is not true of films.

For the teacher who has no personal collection of slides, several commercial collections are available, the most famous being the Ancora Collection produced in Barcelona and distributed in the United States by Escopel Co., 103 Harrison St., Verona, N. J. The 500 slides in this collection are available in sets of five slides for approximately \$2.50 each set. Weston Slides are sold by Weston Travels, Inc., 3801 N. Piedras St., El Paso, Texas. Wible Language Institute offers a wide selection of slides from Latin America. The Panorama Colorslide Travel Program (Dept., 843, 111 Fifth Ave., N. Y. 3) developed by Columbia Records might be useful. The program operates along book-club principles, offering monthly selections of slides and record dealing with a particular country or area for \$2.67 each set. The records are, however, in English rather than the native language.

Slides can be extremely useful in the lab, but here again, as with the use of films, care must be taken to make them an appropriate part of the program. Some pre-preparation is necessary, as is the case no matter what type of visual aid is used. Before using visual materials, the teacher should preview all slides, filmstrips, or films and

⁶ Anna Marie Lottman has provided answers to some of these objections in her article "Films in the Modern Language Class" (*MLJ*, XLV [1961], 178-180).

⁷ Houghton Mifflin offers a series of eighty such slides to be used with the O'Connor-Haden *Oral Drill in Spanish* text.

prepare the students by telling them what to look and listen for. Technical arrangements should be made before the period begins—record players and projectors should be in working order and already threaded, the screen should be ready and the shades drawn beforehand. Murphy's First Law of Electronics—"Anything that *can* go wrong, *will*"—applies to the visual aspect of laboratory teaching as well as to every other phase. A well-planned laboratory program can be an effective teaching-learning experience. Haphazard preparation usually results in experiences of other kinds.

d. *Miscellaneous*. The teacher working with a small laboratory budget is probably despairing at this point, but he need not. A bit of imagination can make visual aids from very ordinary materials. An opaque projector can be put to good use as a laboratory device for teaching culture and language. Stories can be visualized by projecting a series of pictures from books or magazines with a narration or dialogue in the foreign language to accompany them. There is almost no limit to the range of items that can be used with an opaque projector.

Those teachers without even an opaque projector can, by diligently searching and clipping, obtain a nice collection of magazine or newspaper pictures which can be distributed during the laboratory period as stimuli for free discussion or question-and-answer drills. Landscape scenes reflecting changes in seasons (of the type often found on calendars) are especially good. Pictures without captions should be used since the written language tends to reduce the students' audio-visual attention.

5. PATTERN DRILLS

Many new texts are appearing with recorded or taped pattern drills for use in the laboratory. Both *El Camino Real* and *Entender y hablar* provide pattern drills as well as dialogues, and the new MLA college text, *Modern Spanish*, uses them extensively. In addition there is available a collection of pattern drills on almost every aspect of Spanish grammar, the O'Connor-Haden *Oral Drill in Spanish* (Houghton-Mifflin). Recordings by native speakers of most of the drills in the book can also be obtained. If

sufficient pattern drills are not available, the teacher should beware of trying to create them himself. "The average [teacher] does not have the experience, nor the basic knowledge of linguistics, nor even sometimes a sufficient command of the foreign language to construct good pattern drills; and it is worse to construct bad ones than not to make any at all."⁸

Various other oral-aural exercises can be substituted for pattern-drills with almost equal success. Gustave Mathieu suggests a number of interesting possibilities in his booklet *Have Language Laboratory: What Now?* (New York, 1959).⁹

It should be borne in mind that most of the materials mentioned above represent part of an ideal plan to be used in an ideal situation. Considerable adaptation would be necessary in most language laboratory situations, but these aids are things to be considered in long-range planning. Most of these items are too advanced for first-year classes, but could be used with second and third year groups, since it is at these levels that boredom begins to show. One important aspect of a varied laboratory program is the flexibility which it permits. With most laboratory arrangements, the more advanced students can be working with audio-comprehensive materials at the same time that others may be practicing dialogue drills or other exercises in areas with which they have difficulty. By putting the visual into the audio-visual laboratory approach, by providing a variety of exercises, drills and aids, one is adapting the machine to the student, not the student to the machine.

MAC E. BARRICK

Lycoming College

⁸ *Bulletin on the National Defense Education Act—Public Law 85-864*, Nov. 30, 1960, p. 14.

⁹ Available from Magnetic Recordings Industries, 126 Fifth Ave., N. Y. 11. See also Mathieu's article "A Brief Guide to Sound Labmanship," *MLJ*, XLIV (1960), 123-126. Fernand L. Marty's *Language Laboratory Learning* (Roanoke: Audio-Visual Publications, 1960) will be useful for teachers of French, and Edward M. Stack's *Language Laboratory and Modern Language Teaching* (New York: Oxford U.P., 1960) provides types of oral drills for a number of modern languages

FLES in District R-1

SCHOOL District No. R-1 is a reorganized district embracing all of Jefferson County, Colorado. It is west of Denver, and covers about eight hundred square miles of mountains, valleys, and suburban flatland. It is an area of rapid population growth.

When the FLES program was undertaken in 1958, the elementary enrollment was 16,000 pupils. At the time of this report in June of 1961, the enrollment in grades K-6 was 20,000. In the same period, the teaching staff for these grades had grown by two hundred teachers.

In the absence of an available trained staff of language teachers, it was decided to begin the program with the regular classroom teachers, setting a schedule of program development and inservice training which would give the teachers time to prepare for the work as it proceeded.

Spanish was the language chosen, and all 16,000 students entered the program at once, with all teachers teaching a beginning program. The second year, kindergarten teachers consolidated their position, while all higher grades moved to the second level of content. The third year, classes in grades 2-6 moved up another step. Thus, on a seven-year plan, the sixth grade will complete the establishment of sequence in 1964-65.

Instruction before grade three is entirely oral-aural. Spoken exercises are supported by pictures, objects and pantomime. Teachers have attended a great many inservice classes devoted to both language and pedagogy. Tape-recorded lessons are used by the teacher who is not a self-assured linguist to help him to learn as well as to teach.

The sizes of schools range from the mountain school of one classroom to urban complexes of approximately a thousand pupils each. Individual classes may have from fifteen to forty-five pupils; most have between thirty and thirty-five. It is not uncommon to find that half a class is made up of new transfer students. There is only a small scattering of children from

Spanish-speaking homes; five have been identified among more than five thousand tested in Spanish.

PROGRAM EVALUATION

Each year in May classes representing a cross-section of situations are tested in Spanish by the supervisor of foreign languages. To date, 195 classes have been tested. The writer has personally conducted all tests, using uniform examinations for each level of progress, and uniform procedures in testing and scoring.

No written responses have been required, though reading problems are given in classes which have had reading. Test problems never involve translation, but require Spanish responses to Spanish questions or instructions. Few classes tested have previously known the testing supervisor, except perhaps as a voice on tape.

The test for each class consists of twenty-five problems. Four scoring points are possible for each response—one each for fluency, comprehension, pronunciation and grammar. Classes are scored as a group, not individually.

The problems are posed, using visual aids, one problem per student, in the order of the seating arrangement. If a student does not respond, the next in line is given the same problem. If he responds, the score is recorded. If neither of the two answers, any other student in the room may do so, but no score is given. When the test is concluded before some pupils have had the opportunity to participate, additional problems are given for no score. In a small class, it is necessary to begin again with the first row of pupils to complete the test.

The bonus opportunity allowed for responses makes some compensation for the presence of recently transferred pupils, and for shyness and unfamiliarity with the supervisor and the testing procedure. No other concession is made to the special problems of any class.

The strangeness and relative formality of the

testing situation pose a real problem in the earliest grades. For this reason, kindergarten testing was abandoned after the first year, and only Table V of this report includes the ten kindergarten classes tested in 1959. First-grade testing has continued, but the reader should not try to assign any absolute value to the scores for that grade. Observation of classes at work shows good accomplishment, but the children are not as free in their test responses as are older pupils.

Test scores are not comparable to traditional passing-failing marks, or letter grades, though they are on a scale of one hundred points. The tests are constructed, administered and scored in such a way that a score of 40 represents good progress in the seven-year developmental plan, and a score of 20 is the barest margin of success.

In all the tables which follow, both mean and median scores will be shown, to avoid distortions due to freakish distribution or to the inclusion of a few very high or very low scores. The number of classes tested in each category will also be shown. Since there is often a wide range in score within a category, a sample of fewer than ten classes does not yield very reliable statistics.

CONTACT TIME

Table I indicates, as might be expected, that one of the factors most positively related to achievement in language learning is total contact time. In District R-1 Spanish is taught daily, with some exceptions, but the number of minutes per day varies from class to class. In theory, the recitation time ranges from about five minutes in the kindergarten to twenty minutes or more in grade six. In actual practice, all the primary grades average about fifty minutes per week, and the intermediate grades average from sixty-three to seventy-two minutes per week.

This table divides the classes according to weekly contact time, not by grades.

TABLE I

Minutes per Week	No. of Classes	Median	Mean
Under 45	44	36	35
45 to 75	102	55	55
Over 75	39	71	66

GRADE LEVEL

One of the most interesting controversies in FLES concerns the optimum age or grade for starting language learning. Since Table I shows a strong relationship between contact time and achievement, and since District R-1 has an ascending time allotment by grade levels, one would expect a consistently rising achievement score by grade levels—if learning ability is about the same for all grades.

In Table II it is seen that the expected ascension proceeds up through grade four, then is followed by a drop in achievement in the top two grades.

TABLE II

Grade Level	No. of Classes	Median	Mean
First	26	39	37
Second	26	42	47
Third	26	47	49
Fourth	36	71	66
Fifth	34	52	53
Sixth	37	62	61

To test whether the apparent drop in grades five and six might be due to differences in contact time, the mean scores for each level were re-computed in terms of achievement per hour. The efficiency quotient in Table III is found by multiplying mean score by 100, then dividing by the mean number of minutes per week devoted to Spanish practice.

TABLE III

Grade Level	Efficiency Quotient
First	71
Second	98
Third	100
Fourth	92
Fifth	84
Sixth	85

Due to the testing problem previously mentioned, the figures for grade one are not reliable. Above this level, two distinct plateaus of efficiency are seen, but it must be remembered that these results related to *beginning* work in the *oral-aural* skills. There is evidence that the

introduction of reading in the upper grades, after a foundation of oral-aural work, increases the efficiency of learning.

EFFECT OF READING ON ACHIEVEMENT

In District R-1, Spanish reading is not begun before grade three. At the present stage of development, about half of the students in grades 3-6 have begun a Spanish reading program. The tests and scoring are similar for all classes, with one difference. Ten of the test problems given in reading classes demand spoken responses based on the students' understanding of printed language.

TABLE IV

Grade Level	No. of Classes	Median	Mean
Non-Readers			
Third	21	43	45
Fourth	14	58	55
Fifth	14	42	41
Sixth	10	53	52
Readers			
Third	5	68	67
Fourth	22	74	72
Fifth	20	65	62
Sixth	27	66	64

The startling difference in grade three can be attributed to the smallness of the sample of readers. Nonetheless, one sees throughout a consistently significant advantage in total achievement of readers over non-readers. Combining all four grade levels, there is a twenty-point difference between the two groups (Table IV).

A word of caution is needed. Reading is not a universal answer to all FLES problems. Individual classes where reading was begun before good oral-aural habits were established, or where reading flourished at the expense of spoken exercises, did not show good general achievement, scoring quite low in some cases.

TEACHER PREPARATION IN SPANISH

People who are critical of a FLES program taught by the classroom teacher, and teachers who do not wish to assist in it, often sum up their objections by saying, "You can't teach Spanish without teachers who are trained to do it."

This statement is manifestly true, and provides no basis for dispute. The hypothesis being tested in the District R-1 program and others is this: In the absence of an existing trained staff, classroom teachers will accept the responsibility of getting the necessary preparation, in order to do an important job.

The R-1 staff includes a few native or near-native speakers of Spanish, a few who have had from three to nine years of formal Spanish study, and a great many who have had a year or two of Spanish. About half of all teachers, having had no previous experience with Spanish, have had to rely on inservice classes, adult education courses, college classes available since the program began, and special teaching aids.

Table V shows the state of the teachers' preparation in Spanish at the time their classes were tested. "No years" excludes non-academic experience, as well as formal training.

TABLE V

Teacher Preparation	No. of Classes	Median	Mean
No years Spanish	99	51	48
1-2 years Spanish	62	53	56
Over 2 years Spanish	34	58	55

The mean scores for both the first and last groups suffer by the inclusion of a few zero and near-zero scores. If the scores are eliminated for classes whose teachers made no attempt to teach Spanish, it is found that the mean score for teachers who had some Spanish is only two points higher than that for those who had none. If the ten highest, or the ten lowest, scores are isolated from the total sample, one finds classes taught by teachers from all three groups.

These data indicate that the relationship among factors in successful teaching is more complex than it is often assumed to be. In this case, the effectiveness of some highly prepared linguists suffered because they assumed that their preparation was sufficient, and failed to learn good methods and techniques. Most of the untrained teachers, sensing the precariousness of their situation, have made maximum use of inservice training and available teaching aids.

TEACHING EXPERIENCE

At the start of the FLES program in District R-1, some observers theorized that the older teacher might not prove adaptable to new ways. Others predicted that maximum experience would provide maximum advantage in the new program, and that the beginning teacher might be unequal to the task. The only significance of Table VI is that it shows no clear pattern relating class achievement to the experience of the teachers.

TABLE VI

Teacher Experience	No. of Classes	Median	Mean
Beginning	38	55	55
2-5 years	57	50	50
6-10 years	31	57	58
11-20 years	36	57	53
Over 20 years	23	49	51

ABILITY GROUPING

Academic ability grouping is widely practiced in District R-1, though to a very limited extent in the lower grades. Much grouping is done within classes, but here the term applies to the formation of relatively homogeneous class sections. The extent to which grouping is possible in a given school depends upon the number of sections existing at each grade level. The absolute definitions of "high" and "low" and "middle" groups depend on the makeup of the various student populations.

Teachers, typically, have scaled down the Spanish program for lower groups, on the assumption that it is too hard for them, or that they need something else more urgently. For this reason, Table VII gives efficiency quotients (as in Table III) in addition to percentage scores.

TABLE VII

Ability Grouping	No. of Classes	Median	Mean	Eff. Q.
Low	25	47	51	89
Middle	10	58	55	90
High	23	61	59	87

No advantage is seen for one group over another, and the efficiency of grouped classes is about the same as that of heterogeneous classes. It is apparent that contact time and other factors exert more influence than general academic ability. The efficiency quotients show that Spanish, far from being a "hard" subject, is one of the few courses in which the low group can compete on equal terms.

COMMENTS AND CONCLUSIONS

The statistical presentation is a useful and honored form of experimental report. Often, however, the most dramatic and convincing evidence is hidden in a cloak of averages. A man may drown in a body of water which is only a foot deep—on the average. Each man's future remains an uncharted adventure because the actuarial tables, though precise, relate to masses of humanity.

Similarly, the foregoing tables of data give a good picture of the success patterns of several hundred FLES classes in District R-1 since 1958—in terms of averages. However, teachers teach, and students learn, as individuals. Teachers working within the limits of preconceived ideas tend to justify them, and to prevent statistical tables from veering toward embarrassing extremes. In the FLES program of District R-1, a great many teachers, not knowing or recognizing certain limitations, have performed far above their supposed abilities.

To summarize the conclusions of this report:

1. It is productive to extend language contact time as far as possible, within the limitations of interest span, fatigue threshold, and the total balance of learning activities.

2. In the initial mastery of the oral-aural skills, the most efficient learning is accomplished before students have reached the age of ten years.

3. Introduction of reading in the intermediate grades greatly enhances language learning efficiency, if it is preceded and accompanied by a good oral-aural program.

4. Teachers with insufficient preparation in language and/or pedagogy can acquire the needed preparation while teaching an effective FLES program—if the program provides necessary teaching aids and enough time for teacher development.

5. Teachers of all ages and levels of experience are about equally likely to show the desire and ability to do effective FLES teaching.

6. Within the ordinary range of student abilities, and with equal learning opportunities, students of differing academic abilities learn a second language with about equal efficiency; a strong FLES program is especially important to the slow learner, who finds it one of his areas of highest achievement.

Some of these conclusions reflect the commonplace beliefs of most language teachers.

Others are contradictory to equally commonplace and comfortable beliefs. Some have been as surprising to the writer as they are likely to be to any reader. In any case, it is hoped that they will be of interest as the outcome of three years' acquaintance, observation and measurement in a FLES project currently involving over 20,000 children.

PAUL C. McRILL

*Jefferson County Public Schools
Lakewood 15, Colorado*

* * *

The John Hay Fellows Program

The John Hay Fellows Program, established by the John Hay Whitney Foundation, operates under a grant from the Ford Foundation. It awards fellowships which enable a number of high school teachers to pursue studies in the humanities for one academic year. The Program stresses the humanities.

Approximately seventy-five John Hay Fellowships will be awarded for 1962-63. Each Fellow receives a stipend equal to his salary during the fellowship year less any sabbatical or other pay which the school provides. During 1961-62 one-half of the Fellows are receiving part of their stipends from their schools. Travel expenses for the Fellow and his primary dependents, tuition, and a health fee are also paid. Fellowships are awarded for a period of one academic year and are not renewable.

For 1962-63 twenty-six states and the District of Columbia have been selected for participation in the fellowship program. Fellowships will be awarded to those teachers who, in the judgment of the Trustees of the Greenwood Fund under whose general supervision the Program operates, most satisfactorily meet the standards and criteria set forth for the fellowship. Applications will be welcomed from: Arizona, California, Colorado, Connecticut, the District of Columbia, Florida, Illinois, Indiana, Kansas, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Missouri, Nebraska, New Hampshire, New Jersey, New York, Ohio, Oregon, Pennsylvania, Rhode Island, Utah, Vermont, Virginia, and Wisconsin.

To be eligible a candidate must be teaching

currently in a public high school in one of the designated states and must meet the following requirements: 1. Hold a minimum of a bachelor's degree from an accredited college or university. 2. Have at least five years of high school teaching experience, with the two most recent years in the present employing system. 3. Be not over 55 years of age at the time application is made. 4. Be teaching in the 10th, 11th, or 12th grade. In a four- or six-year high school, teachers who spend part but not all their time in the 9th grade instruction will be considered. 5. Be a permanent instructor whose major responsibility is classroom teaching and who regularly spends at least half his assigned school time in actual classroom instruction. In addition, a candidate must have demonstrated the personal and professional qualifications which will enable him to profit from the year of study and to stimulate his colleagues and students upon his return to teaching; and he should be employed in a school or a school system which is not only academically sound but also interested in making the best possible use of the time and talents of its good teachers, and in developing practices designed to break educational lock steps.

Teachers who believe that they meet the qualifications of the Program as outlined above are invited to discuss application with their administrative officers and to write immediately for application blanks. Correspondence should be addressed to: CHARLES R. KELLER, *Director*, John Hay Fellows Program, 9 Rockefeller Plaza, New York 20, New York.

Notes and News

State-wide Modern Foreign Language Conferences

In line with the goals of curriculum revision set forth by Dr. Charles H. Boehm, Superintendent of Public Instruction in Pennsylvania, the Division of Modern Foreign Languages has undertaken visitations to twelve of the fourteen State Colleges for the purpose of holding conferences with the State's modern foreign language teachers. All language teachers of the State have been invited to attend the State College closest to them for the purpose of learning about new audio-lingual materials and techniques. The main function of this series of conferences is to suggest the adoption of perfected audio-lingual media in the public schools. Department language specialists, Dr. Logan, Dr. Bauer, and Miss Newton, travel to the State Colleges to

present these materials.

A general session is held at 4:00 in the afternoon and the status and trends of modern foreign languages are presented. After dinner at the College, teachers reconvene in individual language groups at which time materials are demonstrated and discussed.

A secondary purpose of the conferences involves curriculum information for future language teachers attending the State Colleges concerned. Departments of Modern Languages at the Colleges have an opportunity to reappraise their programs for the preparation of future language teachers.

Foreign Language Research, Surveys, and Studies

The attention of the academic community and of all other persons interested in the increase and improvement of instruction in modern foreign languages is directed to the opportunities for effecting that increase and improvement through sponsored *research and studies*, authorized by Section 602 of the National Defense Education Act of 1958.

Section 602, Title VI, reads as follows: The Commissioner is authorized, directly or by contract, to make studies and surveys to determine the need for increased or improved instruction in modern foreign languages and other fields needed to provide a full understanding of the areas, regions or countries in which such languages are commonly used, to conduct research on more effective methods of teaching such languages and in such other fields, and to develop specialized materials for use in such training, or in training teachers of such languages or in such fields."

In the words of the Congress, the purpose of the research and studies authorization is to "... correct as rapidly as possible the existing imbalances ... which have led to an insufficient proportion of our population educated in ... modern foreign languages. ..." In carrying out the Congressional mandate, the Research and Studies Unit (Section 602 of Title VI) had negotiated 173 contracts in support of 161 projects at the close of fiscal year 1961 (June 30, 1961). *The purpose of the present announcement is to set forth the nature of the Title VI Research and Studies program and invite the interest of qualified persons and organizations.*

Areas of Emphasis

It will be noted that the language of the Act that the authorization embraces three general areas: 1) studies and surveys, 2) research and experimentation to improve methods of instruction, and 3) the development of specialized teaching materials. Projects fall in two broad categories:

for the *commonly taught languages* (French, German, Italian, Russian, and Spanish) and for the *significant but uncommonly taught languages* (a priority listing of these is available on request). At the close of fiscal year 1961 work had been undertaken in over one hundred languages.

Because the demand for, and therefore the supply of, teaching materials for the relatively rarely taught languages is limited, whereas there exists a highly competitive market for materials in the common languages, the general practice of this Office is to develop teaching materials in the former group only. On the other hand, research in methodology has usually been based on the teaching of the commoner tongues.

Criteria for the Approval of Proposals

The Language Development Section is interested in supporting research, either basic or applied, on all aspects of foreign language teaching and learning. Any proposal which falls within the purview of Section 602 and which meets the criteria noted below is given full consideration.

EDUCATIONAL SIGNIFICANCE

1. The proposed activity can be expected to develop new knowledge significant to the mandate of Section 602. (Duplication can be defended only as a scientific check on previous assumptions or conclusions.)
2. The anticipated outcomes are of general applicability.

RESEARCH DESIGN

3. The proposal reflects sophistication in modern language pedagogy, in modern linguistic theory, and in education psychology.
4. The problem, questions, or hypotheses to be dealt with are well formulated, and the formulation reflects adequate knowledge of other related research.

It is especially pertinent to proposals for work in the uncommonly taught languages that the project will not duplicate other works already in existence or other research in progress, whether under private or Government auspices in this country or abroad, and that all existing similar materials for the language in question have been cited or accounted for with accurate commentary regarding their adequacy.

5. The statement of procedures to be followed is specific, including, wherever applicable, information on sampling techniques, controls, data to be gathered, and statistical and other analyses to be made.
6. Teaching and testing methods, if pertinent, are described in detail.

ECONOMIC EFFICIENCY

7. The proposed approach to each task or problem is reasonable in terms of overall cost as compared with the cost of other possible approaches, and there is a favorable relationship between the probable outcome of the project and the total expenditure.

PERSONNEL AND FACILITIES

8. The principal investigators have the professional competence and experience required to carry out the work of the project.
9. The contractor or contracting agency can give assurance of the necessary facilities (space, personnel, equipment, etc.) for the performance of the work.

ADDITIONAL FACTORS

Also to be considered in the evaluation of proposals are policy determinations made by the Commissioner of Education, recommendations of the Title VI Advisory Committee, relative urgency of need for the proposed work, and the desirability of apportioning the research funds properly among the many types of projects which merit support. The staff of the Language Development Section is assisted in evaluating proposals by standing and ad hoc committees of professional consultants, but all negotiation is conducted directly between the Office and the proposer. **NOTE WELL:** Section 602 has no authority to make grants-in-aid. Support of research is exclusively by contract, which requires a clear, detailed statement of the product which will result and of the procedures by which it is to be at-

tained, careful accounting of all expenditures, and a final Government audit.

Eligibility

During the past 3 years of the program the Commissioner of Education has negotiated contracts with colleges, universities, professional membership associations and similar nonprofit organizations, public school systems, and private individuals.

Submission Dates

Applications for support under Section 602 may be submitted at any time. However, since the complete negotiation of a contract may require several months, those proposals received after December 1 cannot always be assured full consideration in the current fiscal year, which ends June 30.

Consideration of proposals received after March 15 is usually deferred until the following September.

Pamphlets Giving Additional Information

The following are available upon request.

1. Suggestions for the Submission of a Proposal for Research, Surveys, or Studies. Free.
2. List of Available Teaching Materials, Reports on Research, etc., Produced under Authority of Section 602, NDEA. Free.
3. Chart Summarizing all Specialized Materials for the Uncommon Languages Produced under Authority of Section 602, NDEA. Free.
4. *Research and Studies. Report on the first two years.* (OE-12011) Washington 25, D. C.: Superintendent of Documents, U. S. Government Printing Office, 30 cents.
5. *Research and Studies. Report on the third year.* (OE-12011-61) Washington 25, D. C.: Superintendent of Documents, U. S. Government Printing Office, in press. Available December 1961.

Inquiries about the program or requests for the free pamphlets should be addressed to:

Research and Studies Unit
Language Development Section
U. S. Office of Education
Washington 25, D. C.

* * *

Keeping the Administrators Informed

A letter from Mr. Robert A. Passy, elementary school classroom teacher in the Bay Shore, New York, Public Schools, supports the idea that it is a good thing for teachers to keep their administrative superiors acquainted with what they are doing in the field of languages. Mr. Passy has sent us a copy of the letter he wrote to his superintendent of schools after attending the Summer Language Institute for FLES teachers at the University of Delaware.

The letter is a clear and specific account of what went on from the beginning of the program to the end and of how it related to his work as a teacher in his own school system. While the letter itself is too long to be quoted in this limited space, we are glad to share Mr. Passy's enthusiasm with our readers and to recommend his action as worthy of emulation by other summer program participants.

PMLA Fall Conference

The Pennsylvania Modern Language Association held its Fall Conference at King's College, Wilkes-Barre, Pa., on September 30, 1961, with keynote speaker Nelson Brooks of Yale University addressing the morning session on "Aural Testing." After a luncheon and a brief business meeting presided over by the President of the Association, Miss Evelyn Baxter of Baldwin High School in Pittsburgh, Dr. David Sherman of King's College spoke on "Linguistics in Teaching Languages," and Mr. Randall Marshall, President of the New Jersey Modern Language Association, addressed the group on the subject of "Audio-Lingual

Teaching." Arrangements for this major meeting of the PMLA were in the hands of the Conference Committee, Dr. Nora B. Thompson, Chairman, the Rev. Herve A. LeBlanc, C.S.C., and Mr. Anthony Musso. The officers of PMLA are: Miss Evelyn Baxter, President; Dr. Nora B. Thompson of Lower Merion, First Vice President; Dr. Richard Krogh, Department of Public Instruction, Harrisburg, Second Vice President; Miss Lillian Goldstein, Taylor Allerdice High School, Pittsburgh, Secretary; and Miss Anne Matula, State Teachers College, Kutztown, Treasurer.

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CENTRAL STATES MODERN LANGUAGE TEACHERS ASSOCIATION

The 1962 Annual Meeting will be held on May 4-5, at the Sheraton-Cadillac Hotel, Detroit, Michigan. The chairmen of the various sections are as follows: *French*, Prof. Alma Noble, Marshall University, Huntington, West Virginia; *German*, Prof. E. Heyse Dummer, Illinois College, Jacksonville, Ill.; *Italian*, Prof. Lawrence Wilson, Oberlin College, Ohio; *Slavic Languages*, Prof. Harold Klagstad, University of Indiana, Ind.; *Spanish*, Prof. Rosario Floripe, Toledo University, Toledo, Ohio; *Teacher Training*, Prof. Alvida Ahlstrom, Wisconsin State College, La Crosse, Wis.; *Elementary Schools*, Prof. Martha Best, University of Wisconsin-Milwaukee, Milwaukee, Wis.

* * *

Book Reviews

[MADAME DE LA FAYETTE, attrib.], *Isabelle ou le journal amoureux d'Espagne*, roman présumé de Madame de La Fayette, présenté par Marc Chadourne (Paris, Jean-Jacques Pauvert, 1961), 156 pages.

This little story is divided into two nearly equal parts, the first of which presents an accomplished and rather cynical coquette, the second, the dreadful chastisement of her coquetry. Isabelle possesses, as always in this genre, every conceivable perfection, physical and social; she is highly born, rich, and perfectly beautiful and charming. Much sought after, especially by Dom Ramir (calm and sensible) and Dom Guzman (fiery and impetuous), both of whom she expertly strings along, she finally falls in love with Dom Alphonse, who combines with the customary advantages that of being the son of the viceroy of Barcelona. Having discovered her preference and contracted a marriage with Dom Alphonse, Isabelle, thanks to a cornelian sense of duty, makes rather a mess of declaring the state of affairs to Guzman and Ramir; Guzman is presently killed in a duel by Alphonse; the marriage takes place with due pomp; the constant and constantly sighing Ramir lets himself be talked into conniving at the murder of the happy husband, whom he then replaces as husband, becomes conscience-stricken and unhappy, confesses (mistakenly) his crime, seeks, by kidnapping her children, to blackmail Isabelle into accepting him once more, fails, and dies an inadvertently noble death combatting pirates who, unbeknownst to him, had abducted Isabelle. The latter, meanwhile, has been restored (we assume untouched) to her native Spain, where she shortly dies "accablée de chagrin et de tristesse" (p. 156).

Here, in other words, is a corny little plot in the best tradition of the romance-cum-moral-tale of the late 17th and 18th centuries. Despite its date (1675), it reminds one much more of Marmontel or of Saint-Lambert than it does of Madame de La Fayette. Its present editor discovered it on the shelves of Douglas Gordon in Baltimore, and subsequently traced its editions in the Library of Congress and the Bibliothèque Nationale, and its progress through the hands of various critics and journals of the 18th century. Of this his introduction gives a full and interesting account (pp. 25-39), concluding that it is altogether likely that *Isabelle* is by Madame de La Fayette, and that in the course of her production the story forms between the *Zaïde* of 1671 and the *Princesse de Clèves* of 1678 "une transition, un chaînon dû à la même romancière ou à la même équipe" (p. 26).

Of this chronology there can be no doubt. Whether or not *Isabelle* may properly be qualified as such a transition or link is, however, another matter. The publication of the text inevitably raises two questions, both of them treated

by its editor: who wrote it? what is it worth? In my opinion the importance of the second is far greater than that of the first, considered, that is, from the point of view of art as distinguished from that of history (or literary archeology). M. Chadourne offers *Isabelle* to "dix-septiémistes" who are thus no longer "en droit d'ignorer son existence et sa date" (p. 42). So be it. A historian is supposed not to ignore or be ignorant of facts, and this text is obviously a fact. A fact published by the very respectable Claude Barbin (why our suave 43-page introduction consistently calls Barbin *seigneur* rather than *sieur* is a mystery possibly related to proof-reading—the proof-reading in general of this edition leaves much to be desired). The text, in any case, should provide some fruitful amusement for literary historians.

Those who read it with a critic's eye will, I surmise, be seduced into becoming historians for the nonce. That is to say that the question of authorship, when *Isabelle* is placed alongside the *Princesse de Clèves*, becomes fascinating. The temptation is the more poignant when one considers that as a work of art *Isabelle* seems much inferior to any other writing ascribed to Madame de La Fayette.

M. Chadourne points with perfect accuracy to "la rectitude linéaire du récit, les maximes qui parsèment les analyses du cœur en ses conflits . . . les analogies de thèmes et de situations" (p. 25). Pass for themes and situations; the reader of *Zaïde* and the *Princesse de Clèves* may be forgiven for wondering how "la rectitude linéaire du récit" and the prevalence of maxims may fairly be described as characterizing these two romances. *Isabelle*, unlike the other two, is loaded with maxims baldly and directly stated by the author; *Isabelle*, unlike the other two, proceeds directly to its denouement without intercalated romances or flashbacks; the other two, unlike *Isabelle*, make luxurious use of words, many, many words, to analyse and display the most delicate convolutions of the psychology of love and honor; these words, moreover, belong to the author, who has seen fit to do more than simply give us the guided tour of the *carte du tendre* which informs the first part of *Isabelle*. The latter, finally, shows none of the exquisitely adroit and varied uses of paradox, in situation, ideas, and style, which are so strikingly characteristic of all the romances heretofore attributed to Madame de La Fayette. This one, on the contrary, is a straightforward, "linear" series of illustrations of its maxims.

In short, when *Isabelle* is read in comparison with *Zaïde*, *la Princesse de Clèves*, *la Princesse de Montpensier*, and *la Comtesse de Tende*, it seems advisable to conclude either that Madame de La Fayette did not write *Isabelle*, or that she did do so, by herself, and had expert help with the others. It is interesting in this connection to note M. Chadourne's reference to the death, in 1675, of Madame de La Rouchefoucauld which "prive pour un moment Ma-

dame de de La Fayette de la précieuse collaboration du duc" (p. 39).

This tale's sole virtue, in my opinion, is its brevity. But brevity in itself, especially in the genre which concerns us here, is not a virtue. *Zaïde* is verbose, no doubt, and so, for that matter, is the *Princesse de Clèves*. But literary excellence lies not in the quantity of words used, but rather in the uses that are made of the words. Leaving out of consideration the undisputed masterpiece that is the *Princesse de Clèves*, even *Zaïde*, the longest of all the romances of Madame de La Fayette and probably, for our taste, the most outmoded, is a piece of fine craftsmanship in its plotting, to say nothing of its elaboration, and "la sobriété et la densité de style" (Chadourne, p. 41).

It is difficult to see why M. Chadourne would have us see Isabelle as being "campée au moral en touchante Andromaque" (p. 40). Isabelle resembles Célime much more than she does Andromaque or Mademoiselle de Chartres; she is more nearly "molièresque" than she is "cornélienne" or "racinienne"—two terms which M. Chadourne apparently and inexplicably seems to consider synonymous (pp. 40-41). In her there is nothing of Phèdre's agony or of the plight of a Sabine whose womanhood produces in her a tormenting conflict of loves and loyalties. No character or situation in *Isabelle* exhibits the Pascalian "monstrosity" which so distinguishes Madame de Clèves; missing also are the subtle characterization of a M. de Clèves or a Chabannes (*la Princesse de Montpensier*) and the detailed attention to *bienséance* so prominent in all these stories.

It is indeed true that *Isabelle's* themes, situations, problems, and nomenclature are to be found in the other romances; it is also true that they belong to the whole tradition of the polite novel of the 17th century.

Isabelle is a fact. It is also, in my opinion, at least, a routinely-written performance quite unworthy of the company in which M. Chadourne would have us place it.

JAMES DOOLITTLE

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ELCOCK, W. D., *The Romance Languages*. New York: The Macmillan Company, 1960, pp. 573. \$8.50.

This latest volume in Faber & Faber's distinguished GREAT LANGUAGES series, published in the United States by Macmillan, is a book beautifully and urbanely written in the old philological tradition, with plenty of scholarly information dispensed in thoroughly comprehensible language. Professor Elcock is blissfully unaware of the technical jargon of the American school of descriptive linguistics, or, if he knows it, he chooses to ignore it. Nowhere is there a reference to an idiolect, a compound juncture, or a morphophonemic development. For this we tend to be grateful.

We are also grateful for the coverage: the maps of the various divisions of the Romance world, at the outset; the five main divisions of the book, covering the major areas of Romance Philology (The Latin Foundation; Early non-Latin Influences; The Formative Period of Romance; Medieval Latin and Romance Vernaculars; The Creation of Romance Standards); followed by a comprehensive Bibliography and equally comprehensive Indices.

Lastly, we are grateful for the author's outlook and mode of expression, even where we incline to disagree with the former. Elcock, for example, believes with us (p. 19) that "the difference between spoken Latin and the language placed on record in the considerable body of Latin literature which survives should not be exaggerated. It is primarily a stylistic difference." But he also holds (p. 212) that "Arguments which have been advanced to suggest that the 'unity' of spoken Latin persisted until the age of Charlemagne can be accorded here no serious value: they are based upon an unimaginative interpretation of written evidence which is quite inapplicable to the ordinary illiterate inhabitant." The basic inconsistency of the two statements does not seem to have occurred to the author.

The purely linguistic and chronological facts are, in the main, well described. Professor Elcock's forte lies in his coverage of the Latin period and his marshalling of the documentary and inscriptional evidence. His chief weakness is perhaps the field of later Italian development.

As an example of the former, we may cite his presentation of sonorization and simplification of intervocalic occlusives in the Pompeian graffiti (pp. 24, 26), which give the lie to the "East" and "West" Romance theory.¹ These highly popular, slangy inscriptions, in the very heart of "East Romance" territory, display an abundance of "West Romance" phenomena. But linguists trained in the *a priori* school continue to ignore them. If the evidence fails to fit your theory, sweep the evidence (not the theory) under the rug!

Examples of Professor Elcock's uncertainty concerning Italian development are fairly numerous. He ignores the use of *ipse* as an article in southern Italy and Sicily (p. 88)²; he states that *ipse* survives in standard Italian "only in the singular, *esso, essa*" (p. 90; but *essi, esse* are very much alive and in use); he forgets that Old Italian, too, shows the insertion of the pronoun object between the infinitive and the auxiliary in the new Romance future (p. 106; note Cielo d'Alcamo's *arimembrare l'ao ste parole*); he attributes the change of Latin *-are* to *-è* to all the North Italian dialects, including even Venetian (p. 182; actually, the change is characteristic only of Piedmontese, with a few scattered areas in Lombardy and Emilia); he speaks of the Longobards as mingling more freely with the Italian population than did the Franks with the Gallo-Romans (p. 260; full amalgamation between the Italians and the Longobards, described as *nefandissimi* by Gregory the Great, did not take place until after the Frankish conquest; the Longobardic documents indicate a long period of segregation of the two groups); he places the *Ritmo Cassinese* and the *Ritmo Marchigiano di Sant'Alessio* in the 13th century, instead of the generally accepted 12th (pp. 332, 454-5)³; the

¹ See my article "Intervocalic Occlusives in 'East' and 'West' Romance," *Romanic Review*, XXXIV, 3, pp. 235-247.

² G. Rohlfs, *Historische Grammatik der italienischen Sprache*, Bern, 1949, Vol. II, pp. 137, 247; M. Pei, *The Italian Language*, N. Y., 1932, pp. 157-8.

³ A. Monteverdi, *Manuale di Avviamento agli studi romanzi*, Milano, 1952, p. 141.

mato of Rambaut de Vaqueiras' bilingual poem is translated by "drunk" (p. 454).

Other stray inaccuracies, which do not mar the fundamental value of this work, are largely in the nature of apparent misprints (Spanish *el que* for *el que*, p. 96; *genitore* for *genitrice* in the *Formula di Confessione Umbra*, p. 452); or of omission of significant details (the conservatism claimed for the dialect of Veglia in the matter of palatalization, p. 55, overlooks the Vegliote palatalization of *c* before *ai* and of the *qu, gu* groups; *ēol, ōnko, anŋola < cūlum, quindecim, anguilla*; the telescoped French future of the Oaths of Strasbourg, p. 107, has as its precursor the 7th-century *daras* of Fredegarius; the *-ot* ending for the third singular past definite appears not only in the eastern French dialects, p. 137, but also, sporadically, in the Anglo-Norman ms. of the *Chanson de Roland*; *presbyter* survives in popular Spanish *preste*, as well as in the purely learned *presbitero*, p. 200; no attempt is made to describe the chronology of nasalization in French, p. 363).

Whatever may be said by the believers in hypothetical and structuralistic reconstruction, documentary evidence is basic in historical linguistics. The main reason for failure to discover in the documents what we are justified in expecting is that we haven't examined enough of the documentary evidence at our disposal. This is strikingly shown by a Spanish and a Portuguese document offered by Elcock (pp. 411, 430). Among the proper names appearing in the first is *Munocio Asnari*, while the second bears the signature of the priest *Gonsalvus Petri*, following a series of typical Portuguese names (*Menendus Sanchiz, Stephanus Suariz, Sancho Diaz*, etc.). I have repeatedly stated by conviction, based on Italian documents, that Italian family names in *-i* represent the Latin genitive singular, not the nominative plural.⁴ The appearance of such family names in *-i* in documents from the Iberian Peninsula, where the nominative plural is altogether out of the question, offers cogent confirmation of my assertion. It also, incidentally, refutes Elcock when he asserts (p. 60) that by the 5th century only the nominative and the accusative, together with a few survivals of the dative, were in functional use. The genitive, particularly in masculine second-declension personal names, was a long-lived form.

Elcock is a believer in the derivation of Romance forms from the accusative rather than from a merger of Latin oblique cases. This is his privilege, but again the evidence should not be swept under the rug. The earliest Logudorese Sardinian documents, described on p. 477, do not display, as he asserts, a retention of the Latin distinction between post-tonic *-o* and *-u*, but rather a conflict and confusion of forms.⁵

In a work of this kind, it is impossible to avoid inaccuracies, omissions, and controversial points. Also, the interpretation of such a vast mass of linguistic phenomena may easily vary from individual to individual. Despite the areas of disagreement described above, I consider Professor Elcock's work to be the most comprehensive and satisfac-

tory manual of general Romance Philology that has yet appeared in the English language.

MARIO A. PEI

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MISCHA H. FAYER. *Basic Russian; Book Two*. New York, Toronto, London: Pitman Publishing Corp., 1961. xvi, 384 p. \$5.00.

In fairness to the author it should be stated that when I reviewed "Book One" (*MLJ*, Dec., 1960) I did not know that Book Two was planned; accordingly I complained about the omission of some grammatical categories which have been included in Book Two.

Book Two, similar in length and organization to Book One, completes the introductory study of the elements of Russian grammar. The readings are interesting and of cultural value; in contrast to those of Book One, they are Russian-centered. Author and publisher are to be congratulated for the abundance of illustrations. Since this will probably be used as a second-year text by many high-school teachers they may welcome the decision to make the first six units a review of the grammar in Book One.

As possible improvements I would make some suggestions. For the feminine nouns of the type *tetrad'* (Unit 8) the regular instrumental plural ending is *-jami*; the *-mi* endings occur infrequently (note especially *docher'mi*) and are not, as implied, optional alternatives. The discussion of *svoj* (Unit 9) is extensive but not always clearly worded. The stresses *úmno* and *umný* (Unit 10) seem arbitrary and unnecessarily confusing. The short plural adjective stress is almost always that of the short neuter form; in this case, *úmno* or *umnó* is acceptable as is *úmny* or *umný*. All the authorities later than Ushakov give the stress as *zimam* and do not admit *zimám* (Unit 17). It is much simpler to state that the stress of the present gerund (adverbial participle) is on the same syllable as in the first person singular of the present, the important exceptions being *lězha* and *sídja* (Unit 28). When time expressions are considered (Unit 29) the student should be told how to say *at 2:15, 3:30*, etc. The chart of pronunciation in the appendix includes some ambiguous approximations such as unstressed *ja* as "ye in year," unstressed *e* as "e in event," unstressed *o* as "o in come" (good enough for unstressed *o* in some but not all positions), soft *d* as "d in dew," soft *s* as "s in seek," and soft *t* as "t in steel."

All in all *Basic Russian* in both its parts should prove highly satisfactory to those who desire a competent simplified textbook with a "traditional" approach.

NORMAN HENLEY

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⁴ M. Pei, "La Locuzione in casa i Frescobaldi," *Lingua Nostra*, I, 4, pp. 101-103; *The Italian Language*, p. 76.

⁵ M. Pei, "Accusative or Oblique?," *Romanic Review*, XXVIII, 3, p. 245, n. 12

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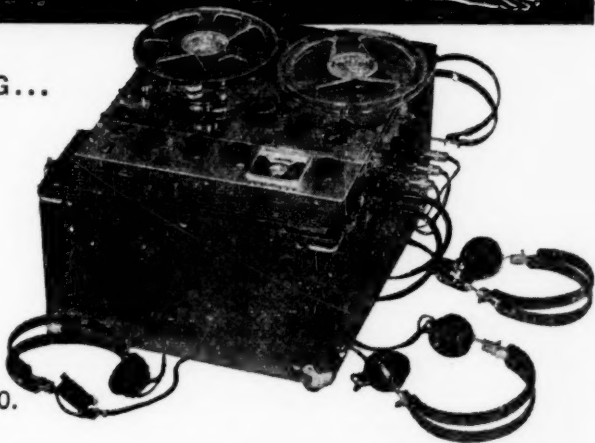
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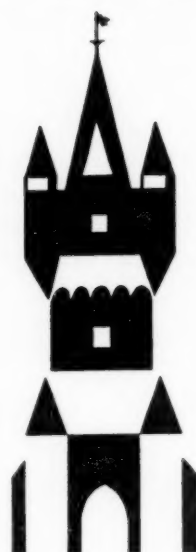
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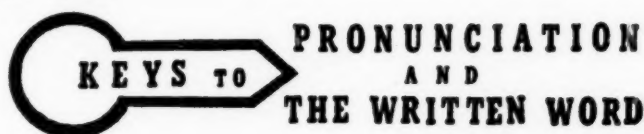
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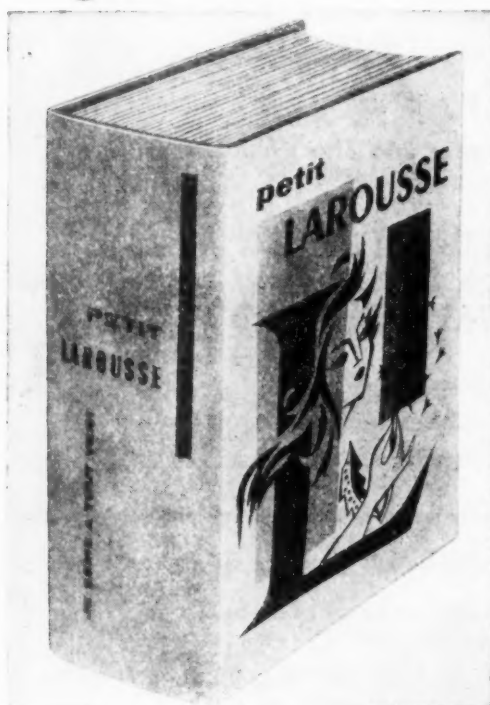
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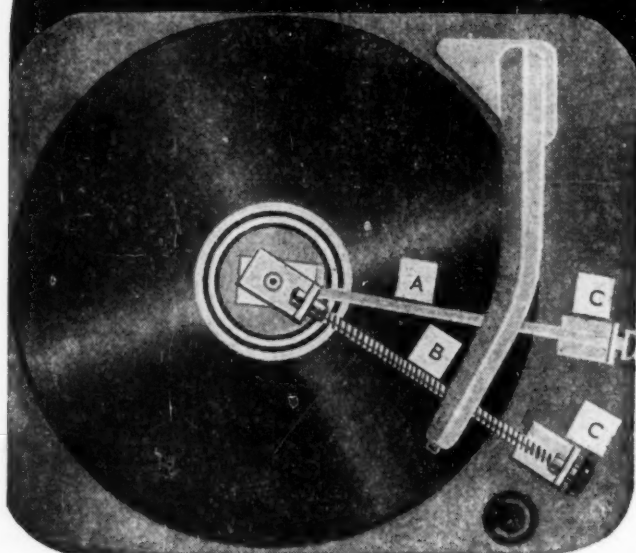
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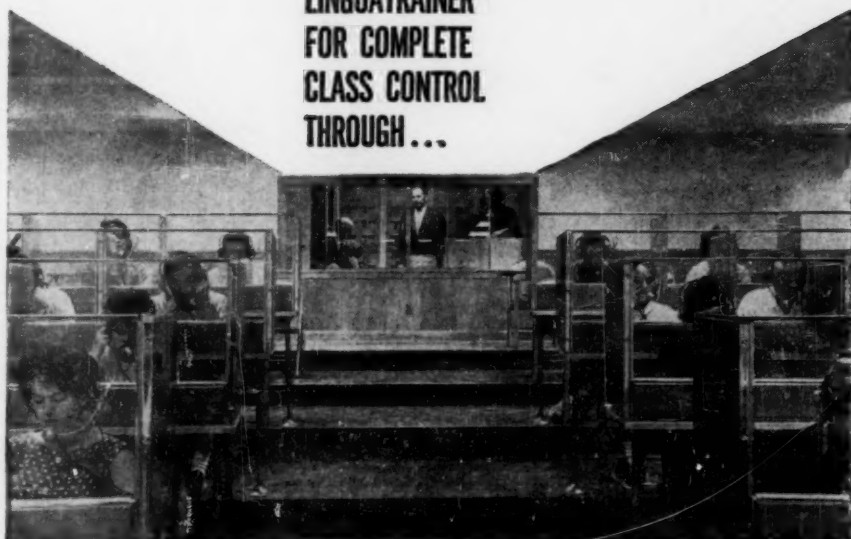
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